日野日出志　作品集

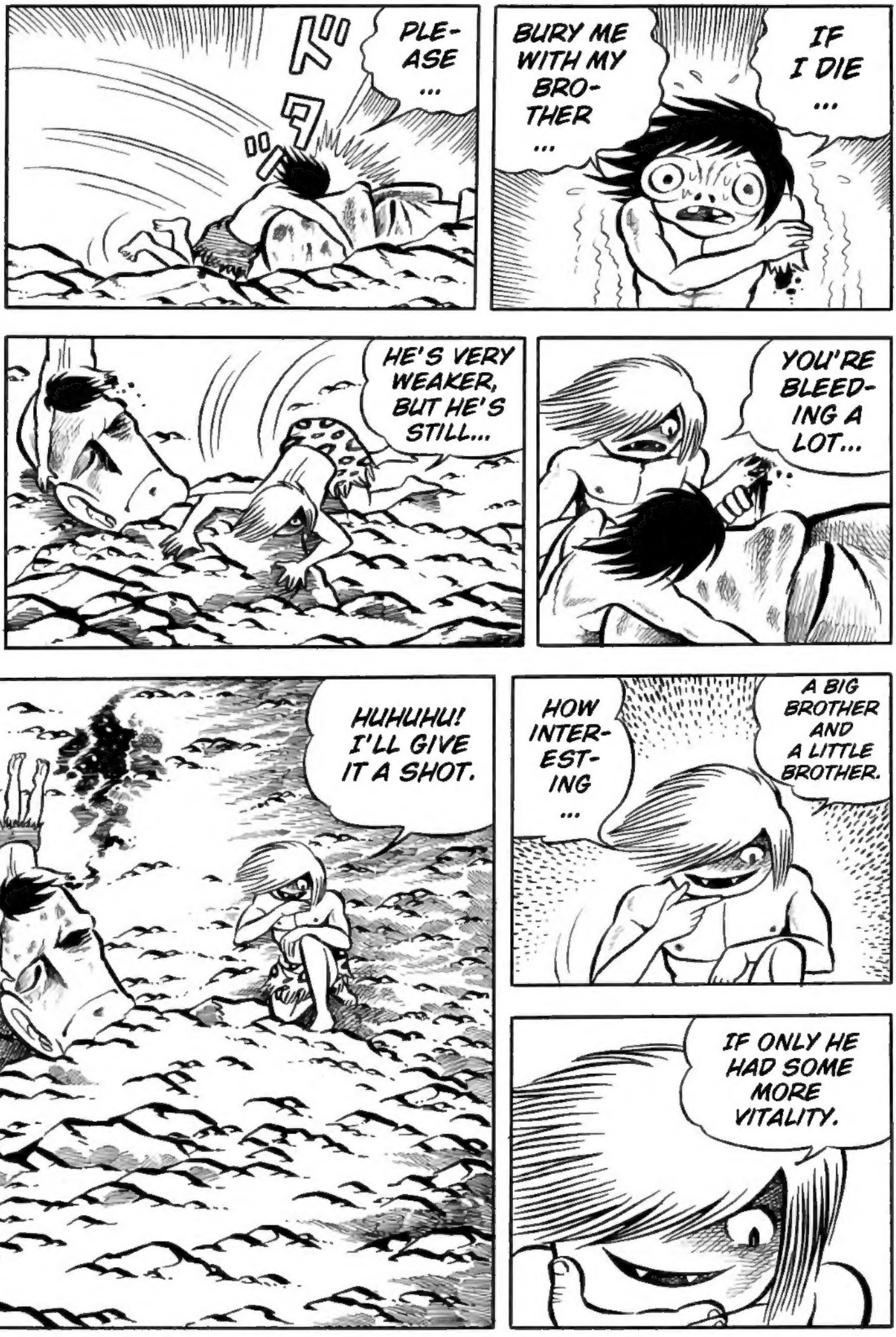
太陽伝

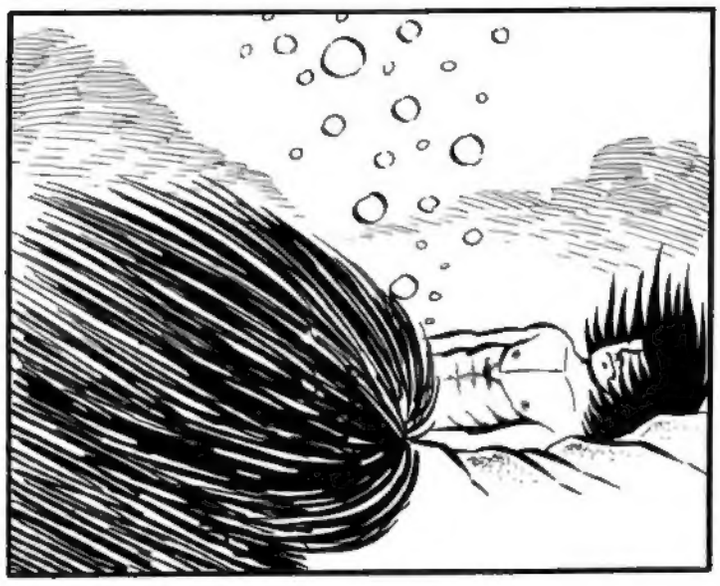
たいようでん

A biography of day-break

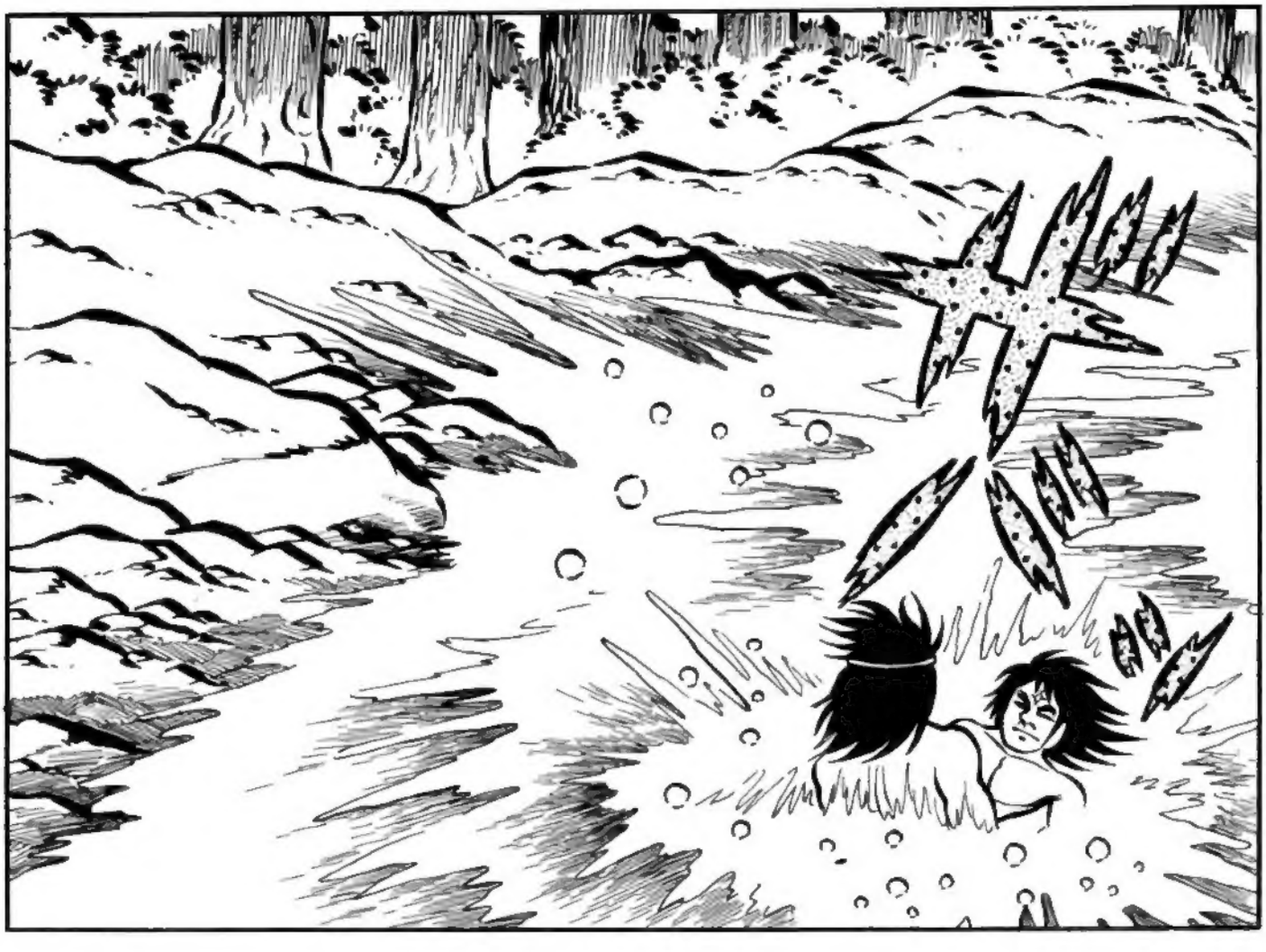
日野日出志

四巻


PLE-
ASE
...
IF
I DIE
...
BURY ME
WITH MY
BRO-
THER
...
HE'S VERY
WEAKER,
BUT HE'S
STILL...
YOU'RE
BLEED-
ING A
LOT...
HUHUHU!
I'LL GIVE
IT A SHOT.
HOW
INTER-
EST-
ING
...
A BIG
BROTHER
AND
A LITTLE
BROTHER.
IF ONLY HE
HAD SOME
MORE
VITALITY.



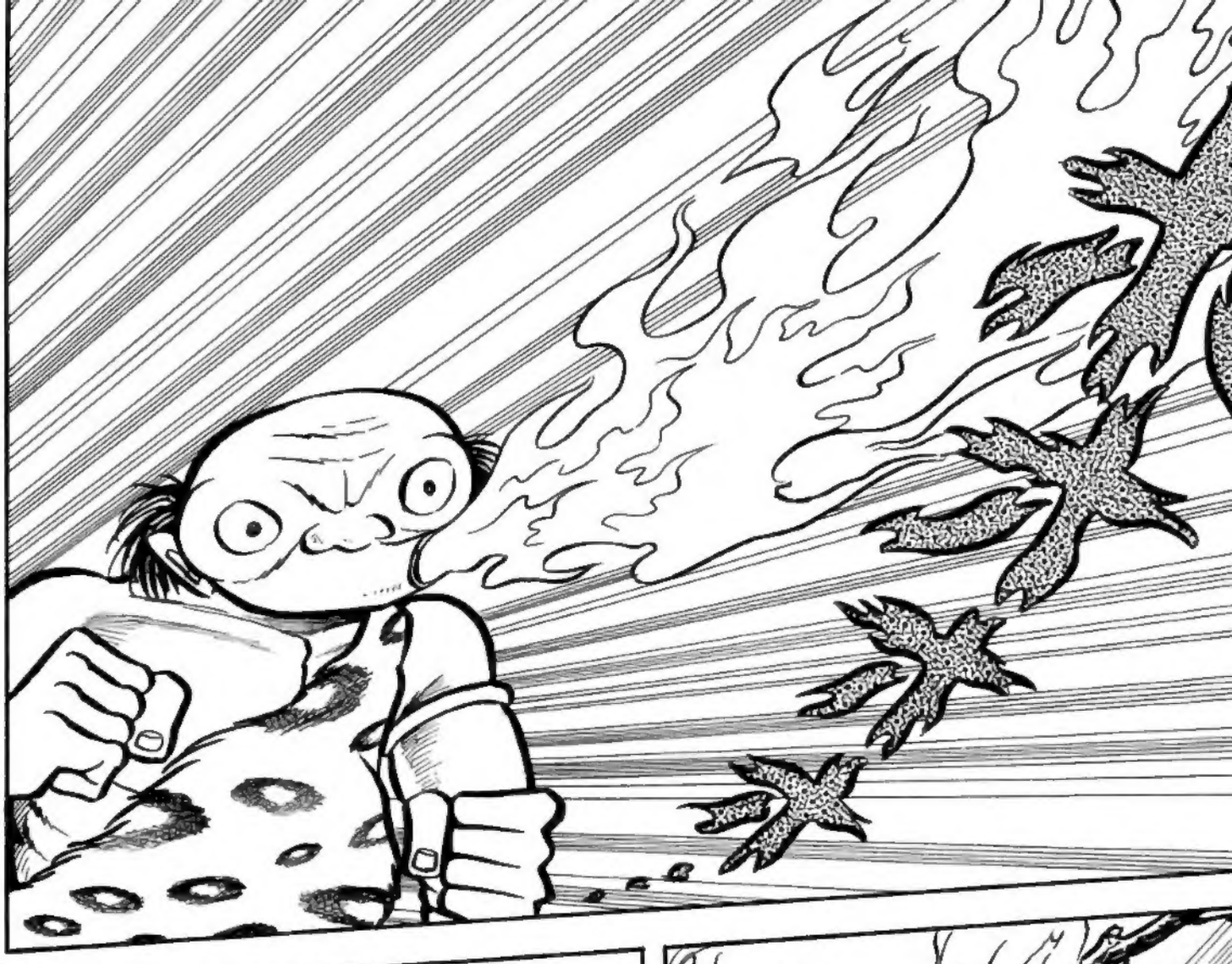
T-
THIS
IS...



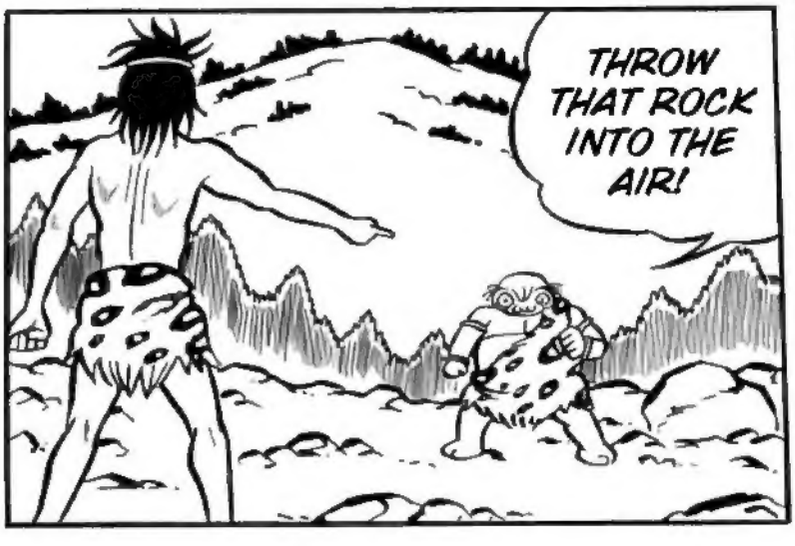
HMM
...
IT'S A QUESTION OF VITALITY ...
HUHUHU! I'LL GIVE IT A SHOT.

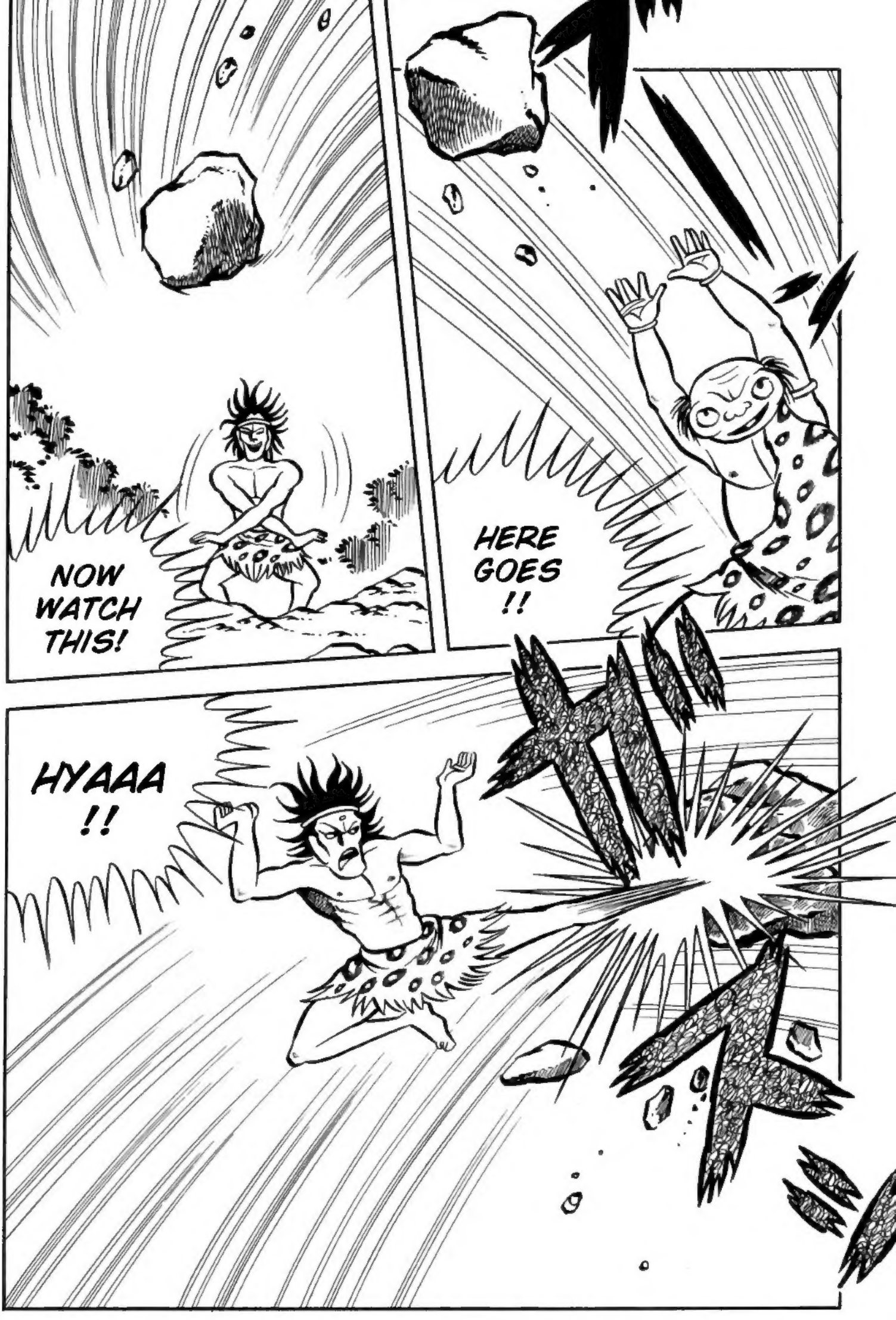
パチパチ
THESE GUYS HAVE BEEN SLEEPING FOR THREE DAYS NOW.

I DON'T KNOW IF THEY'LL MAKE IT.
HEHE-HE...
IF THEY SURVIVE IT WILL BE BECAUSE OF THEIR VITALITY.
COULD CHANGE DRASTI-CALLY.
MAYBE, JUST MAYBE, THEIR FATE ...
IF THESE GUYS SUR-VIVE...

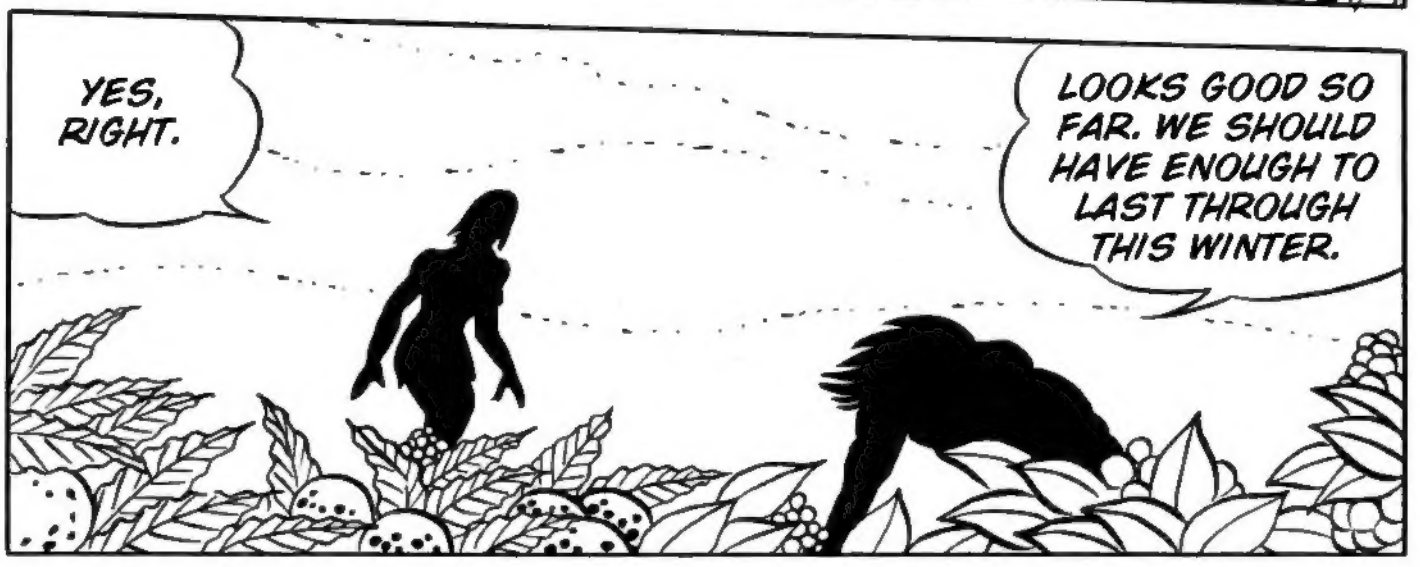


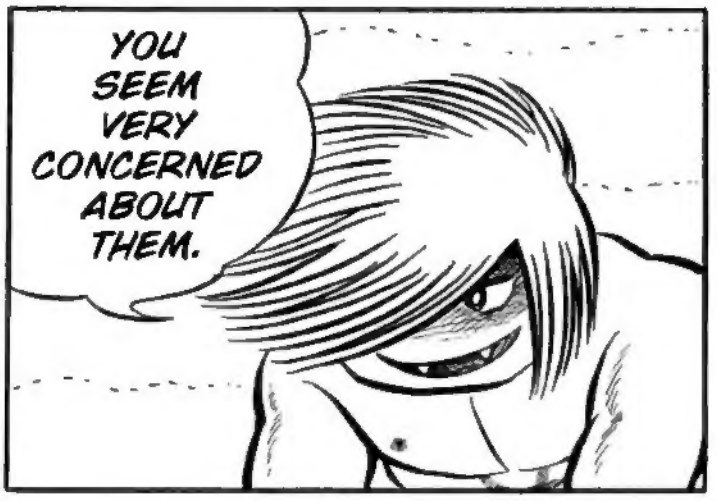
BRO, WHAT DO YOU MEAN ?
HUHU... THE SAME OLD TRICKS ...


THROW THAT ROCK INTO THE AIR!


NOW WATCH THIS!
HERE GOES !!
HYAAA !!

ボロッ
HUHU-HU ...
WHAT'RE THE OTHER TWO UP TO?
BRO, YOU'RE GETTING BETTER AND BETTER!
I SEE...
THEY WENT OUT TO THE FIELD TO SEE HOW THE CROPS ARE.


YES, RIGHT.
LOOKS GOOD SO FAR. WE SHOULD HAVE ENOUGH TO LAST THROUGH THIS WINTER.

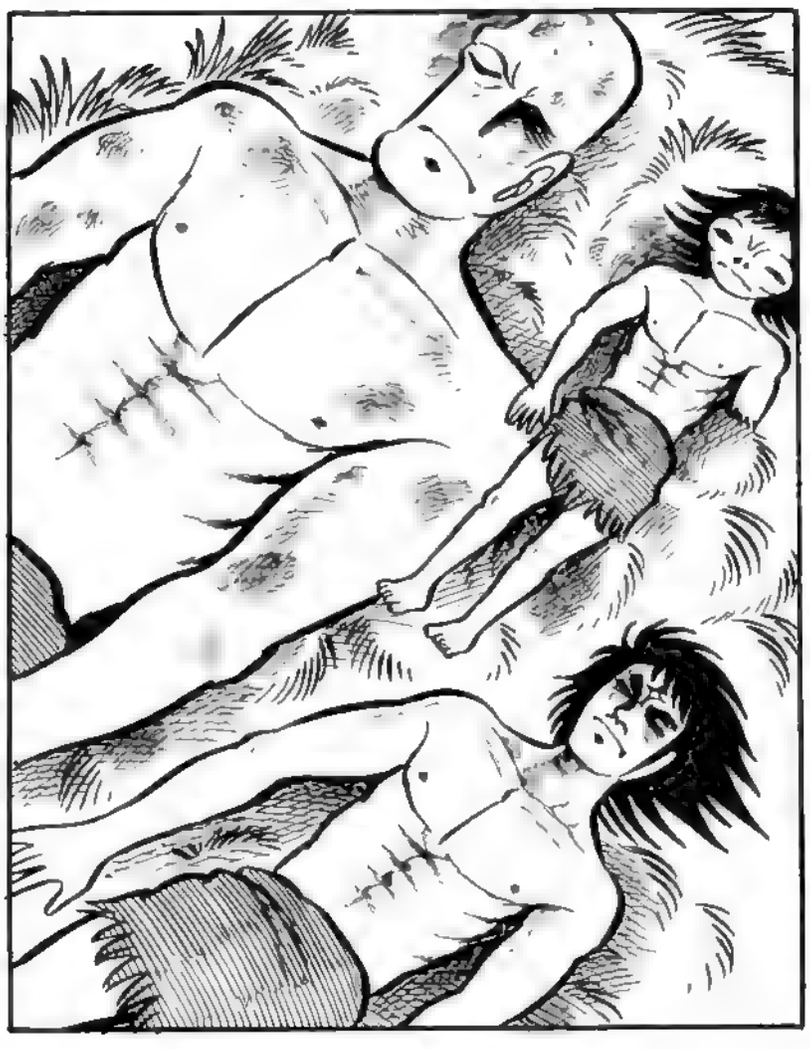

YOU SEEM VERY CONCERNED ABOUT THEM.

YOU KNOW, I REALLY DOUBT THOSE THREE WILL MAKE IT.

HEHE! YOU TURNED RED! YOU TURNED RED!
LITTLE BRO-THER! YOU IDIOT !!

HE HE HE ...
ESPECIALLY ABOUT THE ONE WITH THE CROSS-SHAPED STAR ON HIS FORE-HEAD!

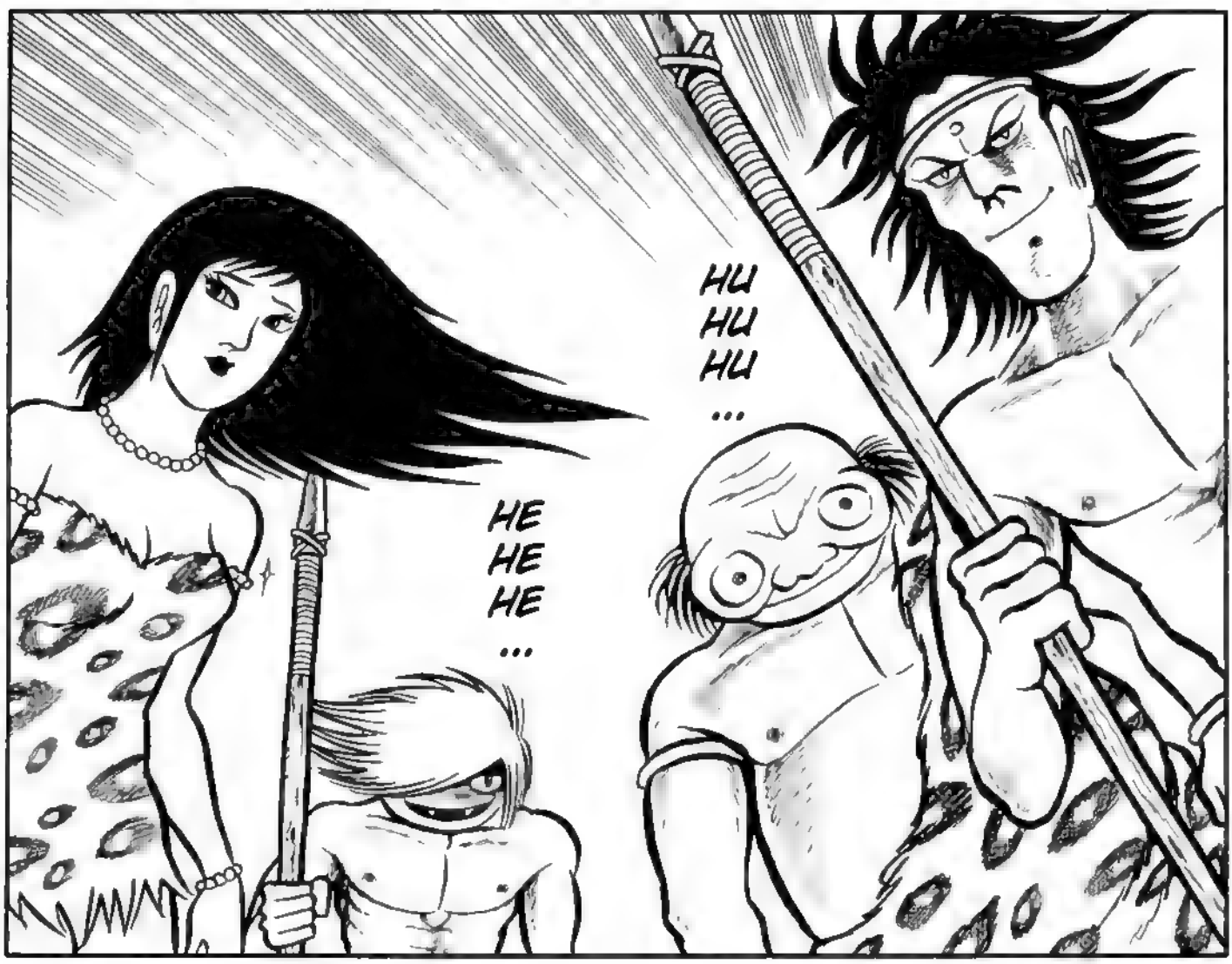
YOU'VE GOT TO BE KIDDING! WHY WOULD I...

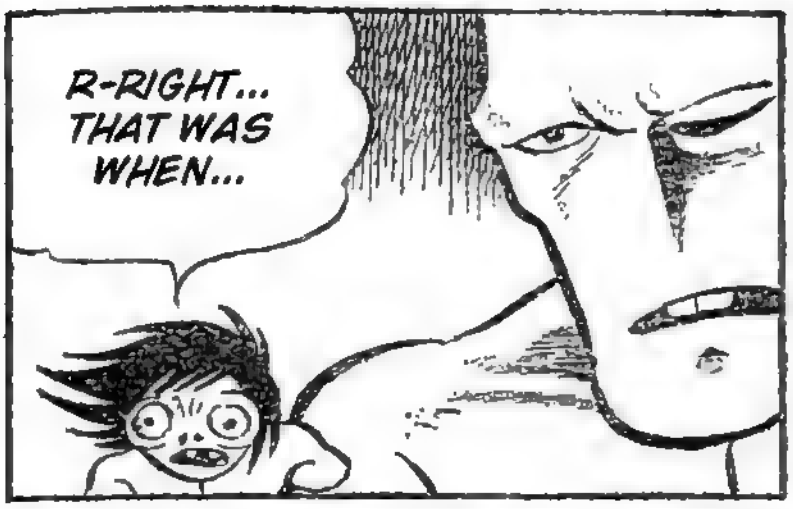


UHH ...
A H !!
W- WHERE ...
GIANT! DWARF! WHAT IS GOING IN ?!
HEY! PULL YOUR- SELVES TOGETH- ER!
WAKE UP! OPEN YOUR EYES !!

UGA !!
WHERE ARE WE ?!
OH! YOU WOKE UP!
HUH ?
UGH ...
AND SO ARE YOU TWO!
BOBO! YOU'RE SAFE !!
HA HA HA
I'M SO RELIE-VED!

HUHUHU! LOOKS LIKE THEY'VE WOKEN UP!
HUH ?!


HU HU HU ...
HE HE HE ...


R-RIGHT... THAT WAS WHEN...

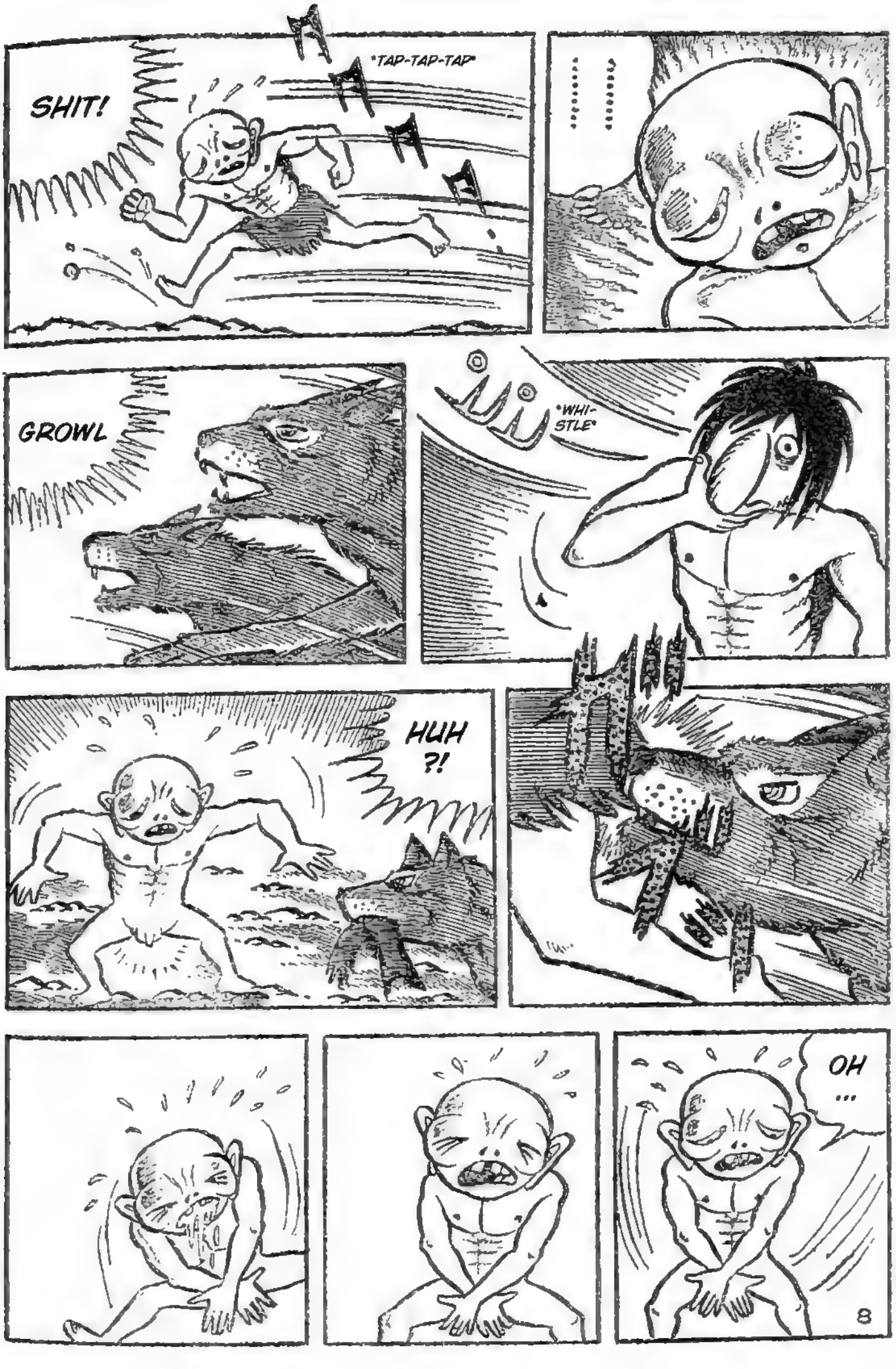
THE ONE WHO SAVED US WAS...

I THOUGHT MY BROTHER WAS DEAD, SO I BURIED HIM AND THAT'S WHEN THE WOLVES ATTACKED. I ALMOST DIED...
4

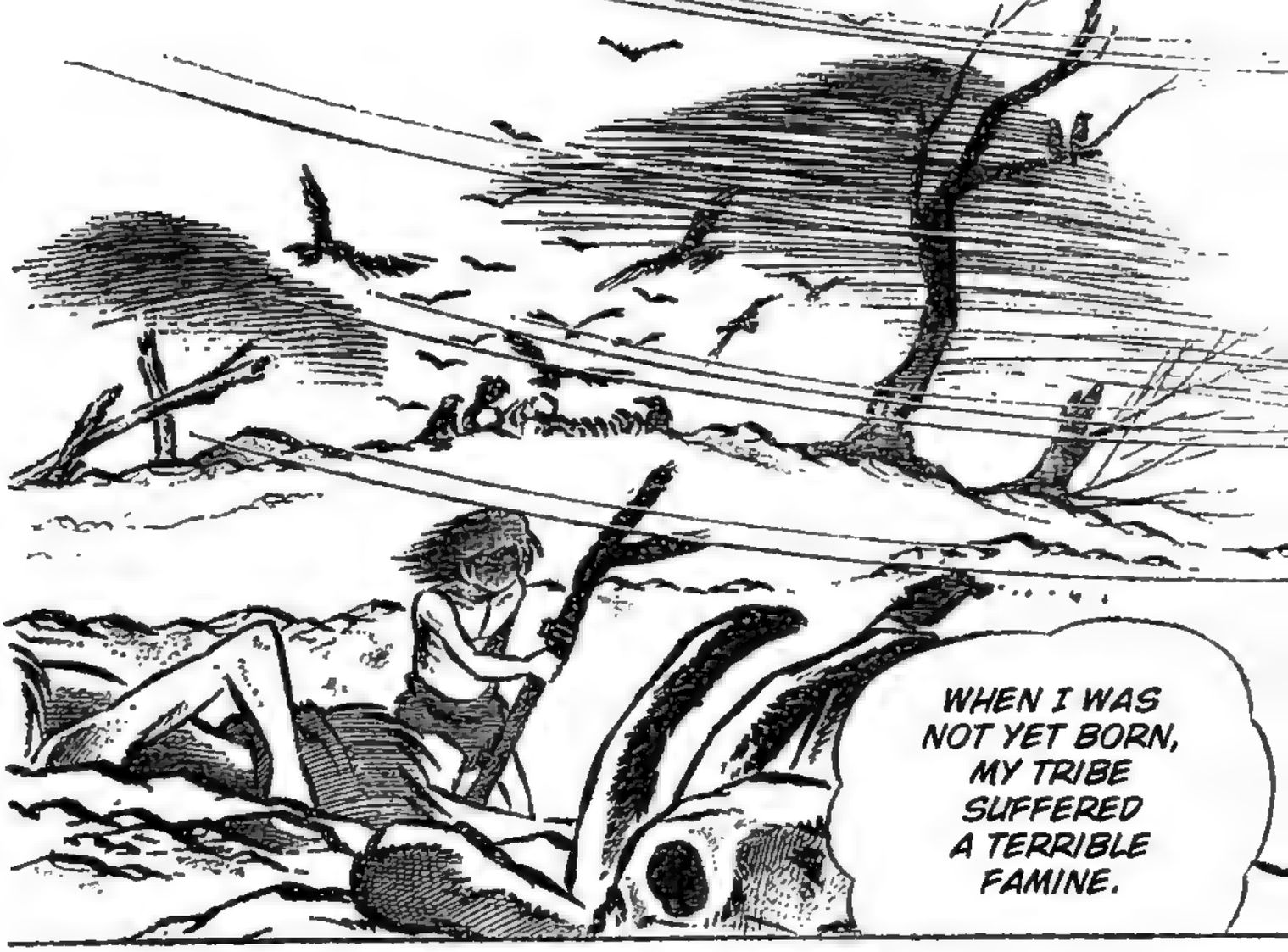
YES. THE WOL-VES...
SO YOUR ARM ...
HEHE-HE... SOUNDS LIKE YOU'RE REMEM-BERING.
HOW DID YOU END UP HERE?
HUHUHU! BUT WE HAD NO IDEA YOU WERE FRIENDS.
FOUND-ING A NATION, YOU SAY?!
WE'RE TRYING TO UNITE THE BEST AND THE BRIGHT-EST.
IT IS OUR DREAM TO FOUND A NATION!

TSK! THAT'S A BUNCH OF IRRATIONAL NON-SENSE...
IT'S COLD! IT'S COLD!
FOUNDING A NATION, YOU SAY?!
THAT'S RIGHT... UGH! IT'S COLD!
SHI-VER SHI-VER
PLEASE HURRY AND GIVE ME BACK MY FUR!
FIRST OF ALL, I DON'T TRUST HUMANS.
UH... SHIVER SHIVER ...
HA! NOT GONNA HAP-PEN!

I COULD ESCAPE WITHOUT IT.
IF I GIVE YOU THIS, YOU CAN ESCAPE THROUGH THE SKY.
HUHUHU! IF YOU TRY TO RUN, THE WOLVES WILL GET YOU!
I DOUBT THAT...
7
HUHU HU...


SHIT!
"TAP-TAP-TAP"
.....
GROWL
"WHI-STLE"
HUH ?!
OH ...

DON'T BE SO HASTY. HAVE SOME OF THIS.
!!
FUHAHA! SERVES YOU RIGHT!
UHH... DAMN IT!
WHY DON'T YOU JOIN US IN-STEAD?
WHY DON'T YOU JUST KILL ME?
I'VE BEEN ON MY OWN EVER SINCE I WAS A KID!
JOIN YOU ?!


WHEN I WAS NOT YET BORN, MY TRIBE SUFFERED A TERRIBLE FAMINE.

THEY TRIED TO SURVIVE BY EATING TREE ROOTS AND INSECTS BUT ULTIMATELY EVEN THAT RAN OUT.

THE WEAK WERE THE FIRST TO BE KILLED ...
ｶｯｶｯ
ｸｸ

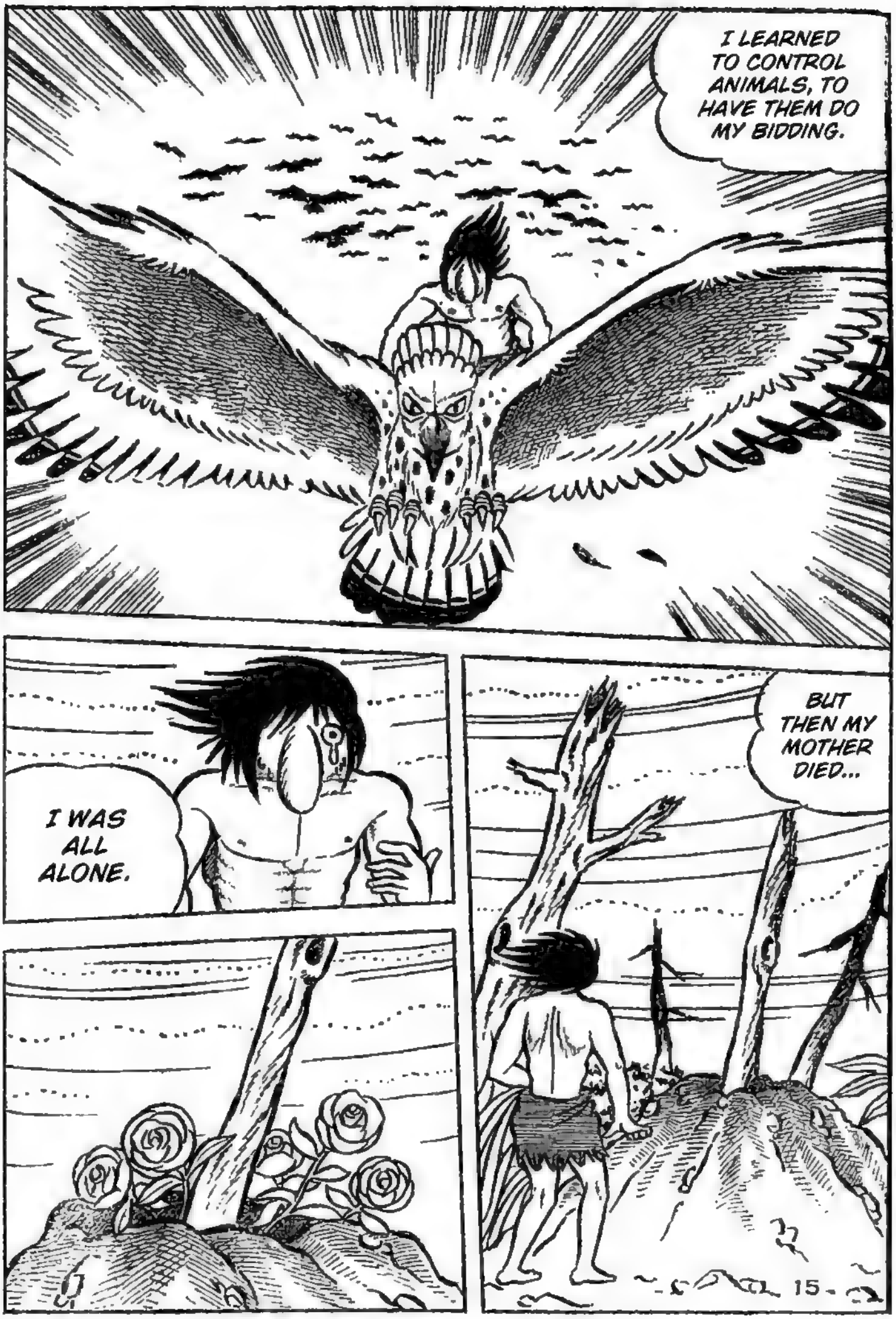
THEY RESORTED TO CANNI-BALISM.

...AND THEN EATEN.

MY MOTHER GAVE BIRTH TO ME IN THE MIDST OF ALL THIS.
AS YOU'D EXPECT, THEY WANTED TO EAT ME AS WELL.

WHILE MY FATHER FOUGHT AND HELD THEM BACK...
AND RAN AWAY INTO THE MOUN-TAINS.
MY MOTHER TOOK ME...

...BY ANI-MALS.
I GREW UP...
FROM THEN ON, I WAS SURROUN-DED...
AND, EVENTUALLY, I BEGAN TO UNDERSTAND THE LANGUAGE OF THE ANIMALS.
14


I LEARNED TO CONTROL ANIMALS, TO HAVE THEM DO MY BIDDING.
I WAS ALL ALONE.
BUT THEN MY MOTHER DIED...

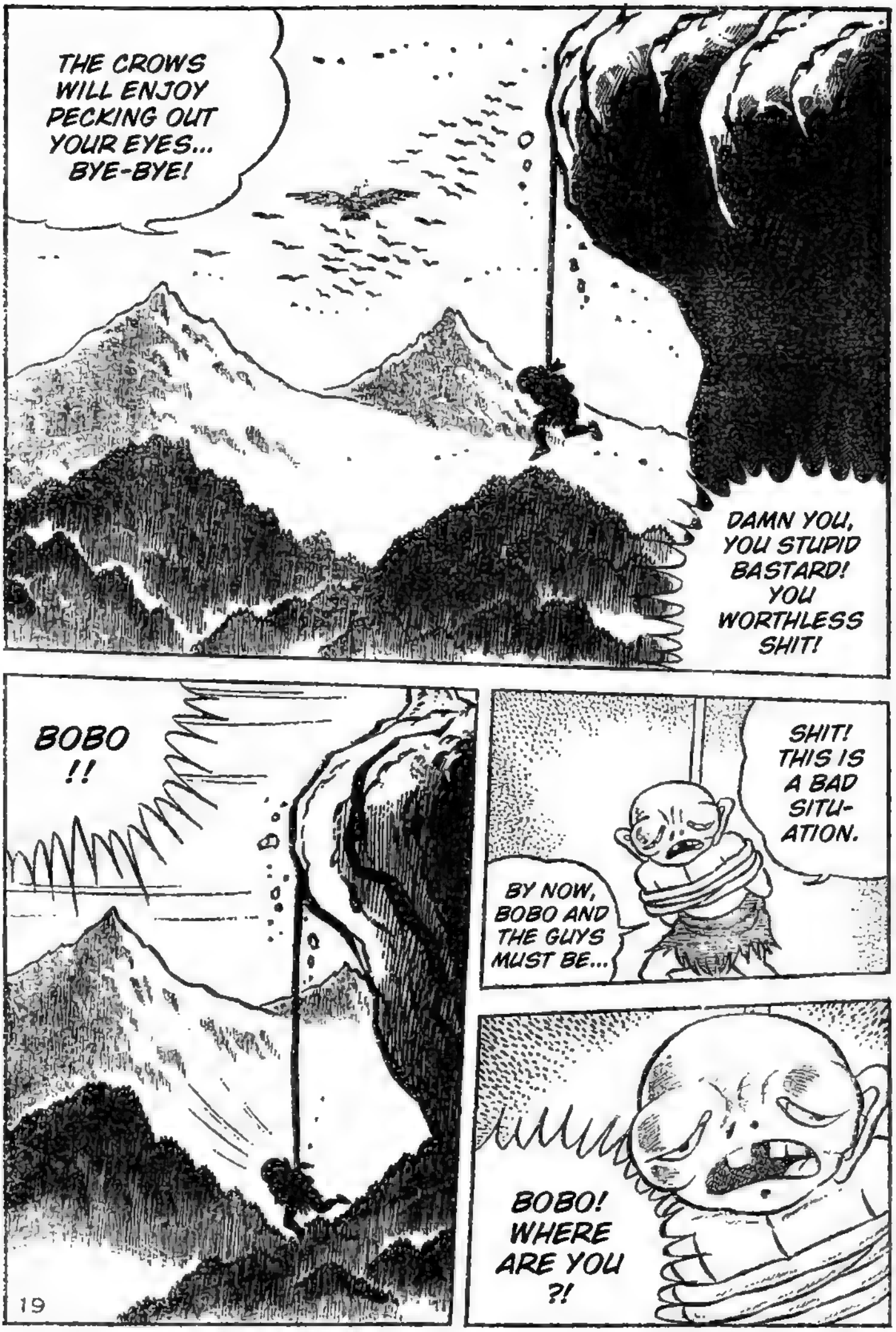
YEAH... AND I'M GETTING REAL TIRED OF IT.
RIGHT. THAT'S WHY ...
HMM... YOU MUST BE A LONELY PERSON AS WELL.
HERE WE GO AGAIN ...
THAT'S WHY WE NEED TO FOUND A NATION!
SO I CAN'T BELIEVE THAT STORY EITHER!
AS I ALREADY TOLD YOU EARLIER, I DON'T TRUST PEOPLE !!

WHY DON'T YOU JOIN UP WITH ME INSTEAD? ANIMALS ARE MUCH MORE TRUSTWORTHY THAN HUMANS!
THOSE STUBBORN BASTARDS ARE ALREADY DEAD!
NO! I'M PART OF BOBO'S GROUP!
AND I'M SURE WE WILL SOON FOUND A GREAT NATION!
NO, THEY'RE ALIVE! I'M SURE THEY'RE ALIVE!
FINE! I DON'T CARE ANYMORE! YOU'LL SEE WHERE THIS KIND OF TALK GETS YOU!
YOU'RE THE ONE WHO SHOULD JOIN US!

ARE YOU READY TO JOIN ME NOW ?!

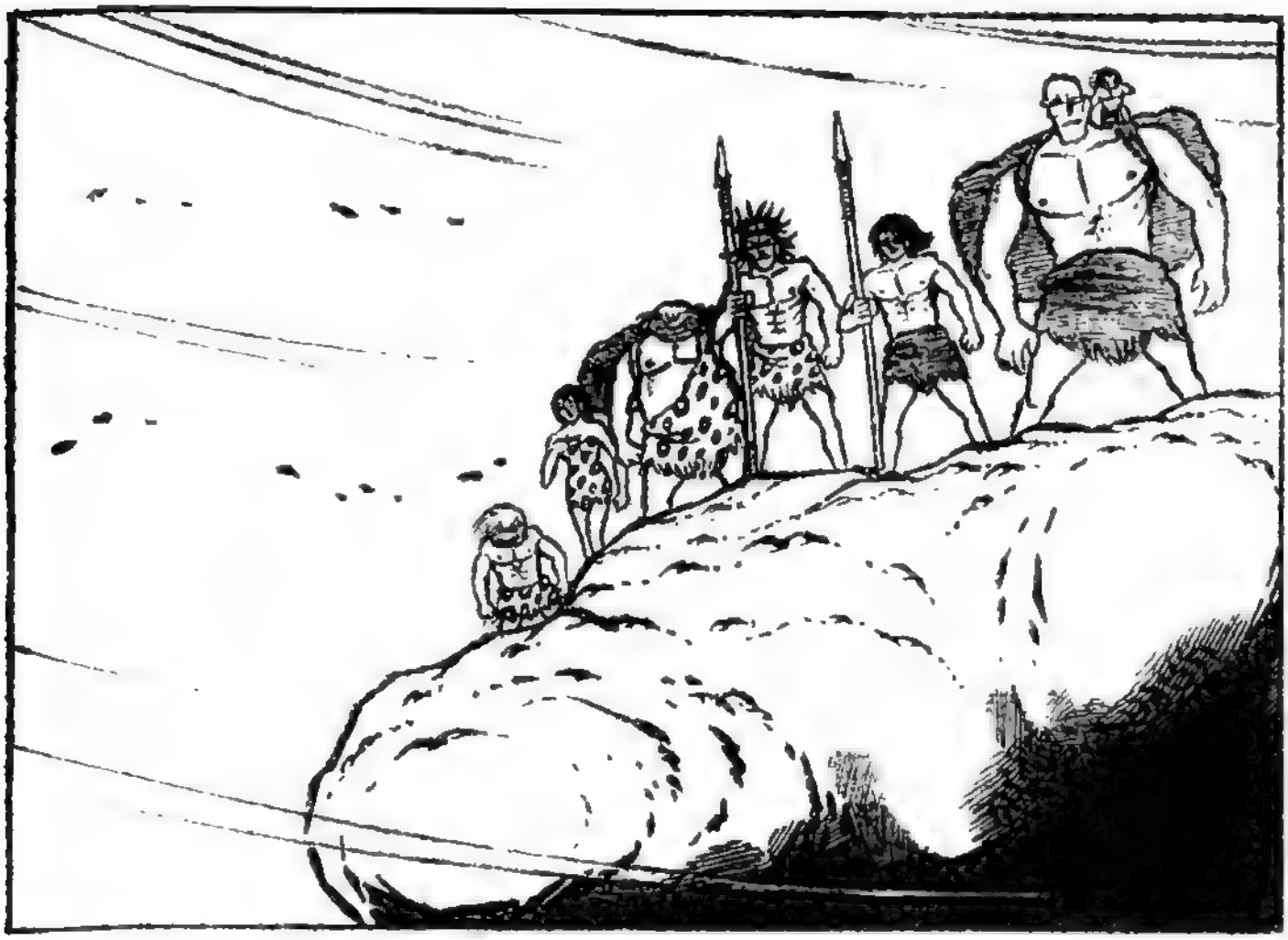
THAT'S MY LINE !!

HUHU... HOW LONG CAN YOU KEEP THIS UP ?


THE CROWS WILL ENJOY PECKING OUT YOUR EYES... BYE-BYE!
DAMN YOU, YOU STUPID BASTARD! YOU WORTHLESS SHIT!
BOBO !!
SHIT! THIS IS A BAD SITU-ATION.
BY NOW, BOBO AND THE GUYS MUST BE...
BOBO! WHERE ARE YOU ?!

BOBO! WHERE ARE YOU ?!
SHIT! THIS IS A BAD SITU-ATION.
BY NOW, BOBO AND THE GUYS MUST BE...
2
AAH! IT'S THE CROWS !!

BOBO!
BOBO
!!
UWAA
!!



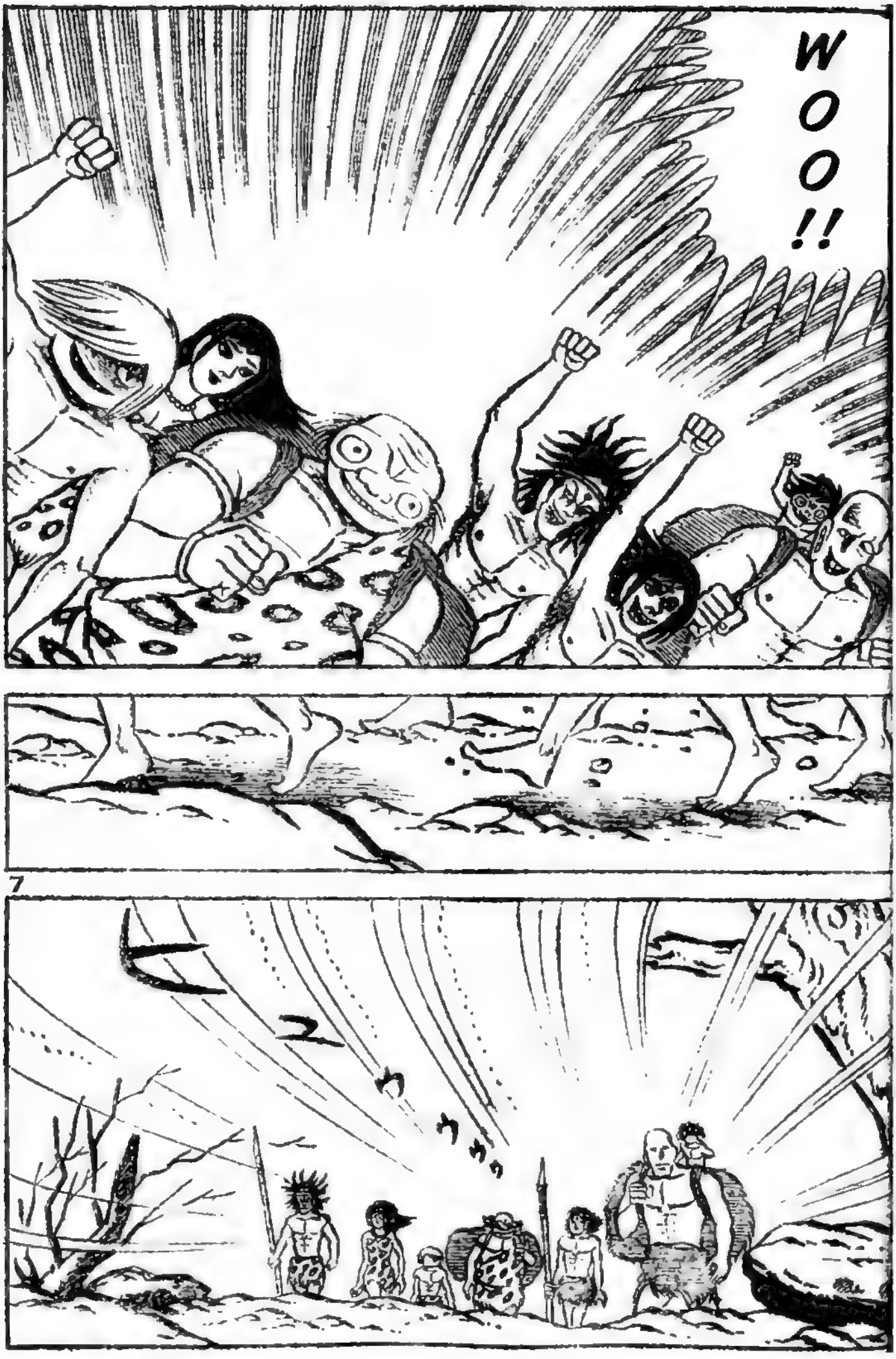
FOUNDING A NATION... IT IS INDEED A WONDERFUL DREAM.

BOBO! WE'VE BEEN WAITING FOR A MAN LIKE YOU TO COME ALONG!

WE'VE BEEN WAITING FOR THIS DAY TO COME.

IT'S TIME FOR US TO SHOW OFF THE SKILLS AND POWERS OF THE YOGA FAMILY!
SOME GREAT NEW MEMBERS HAVE JOINED !!
WE WILL! THAT'S WHAT I WANT TO DO!
WE'RE GOING TO FOUND A GREAT NATION AT THE PLACE WHERE THE SUN RISES!

YOGA !!
HMM!
WOO !!
GIANT AND DWARF !!
UGA !!
HUHU-HU!
KO-CHO !!
WOO !!
HOTI !!
LET'S HEAD FOR THE LAND OF THE RISING SUN!
WOO !!
SH-REW !!

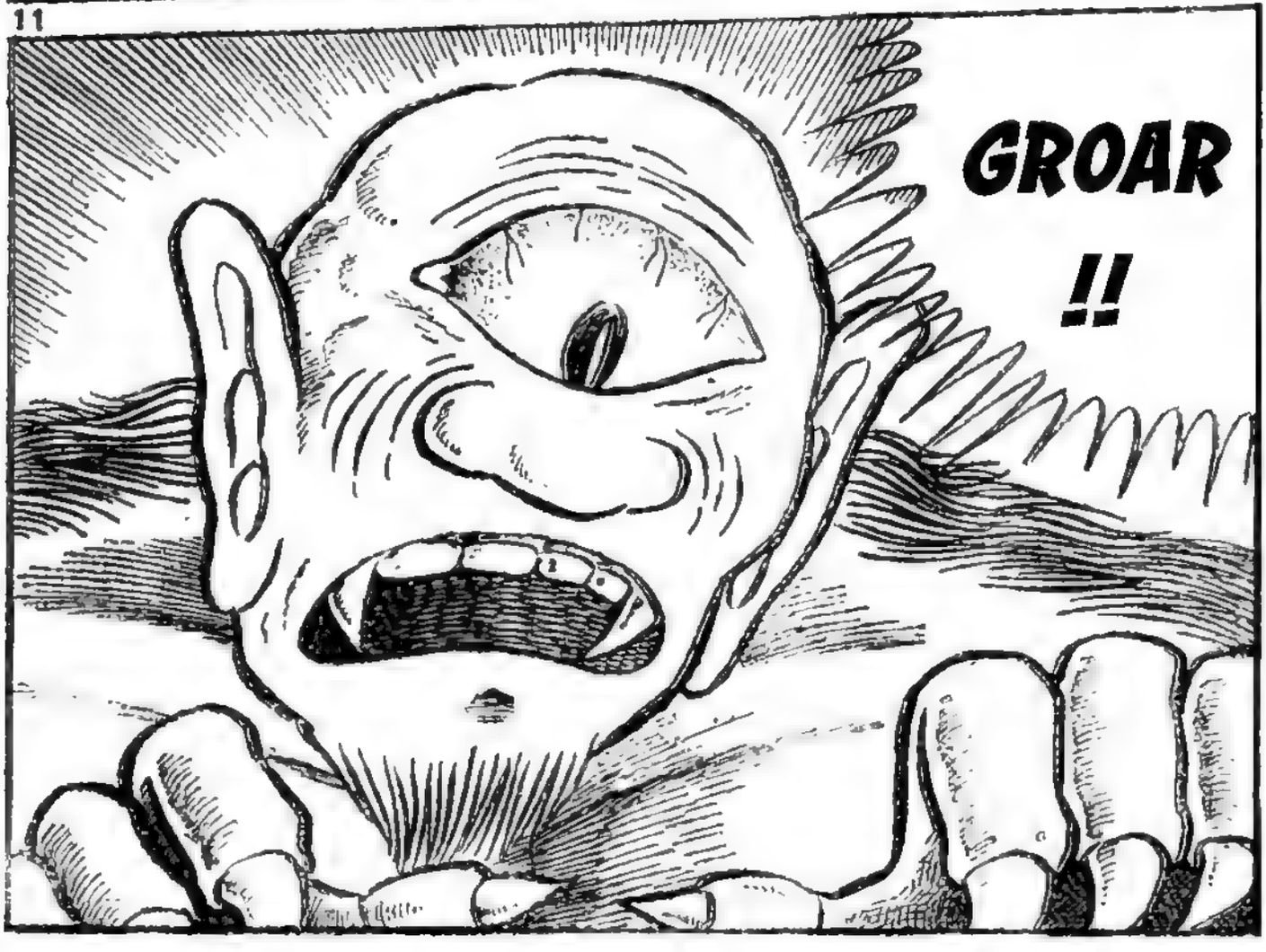

WOO!!
7

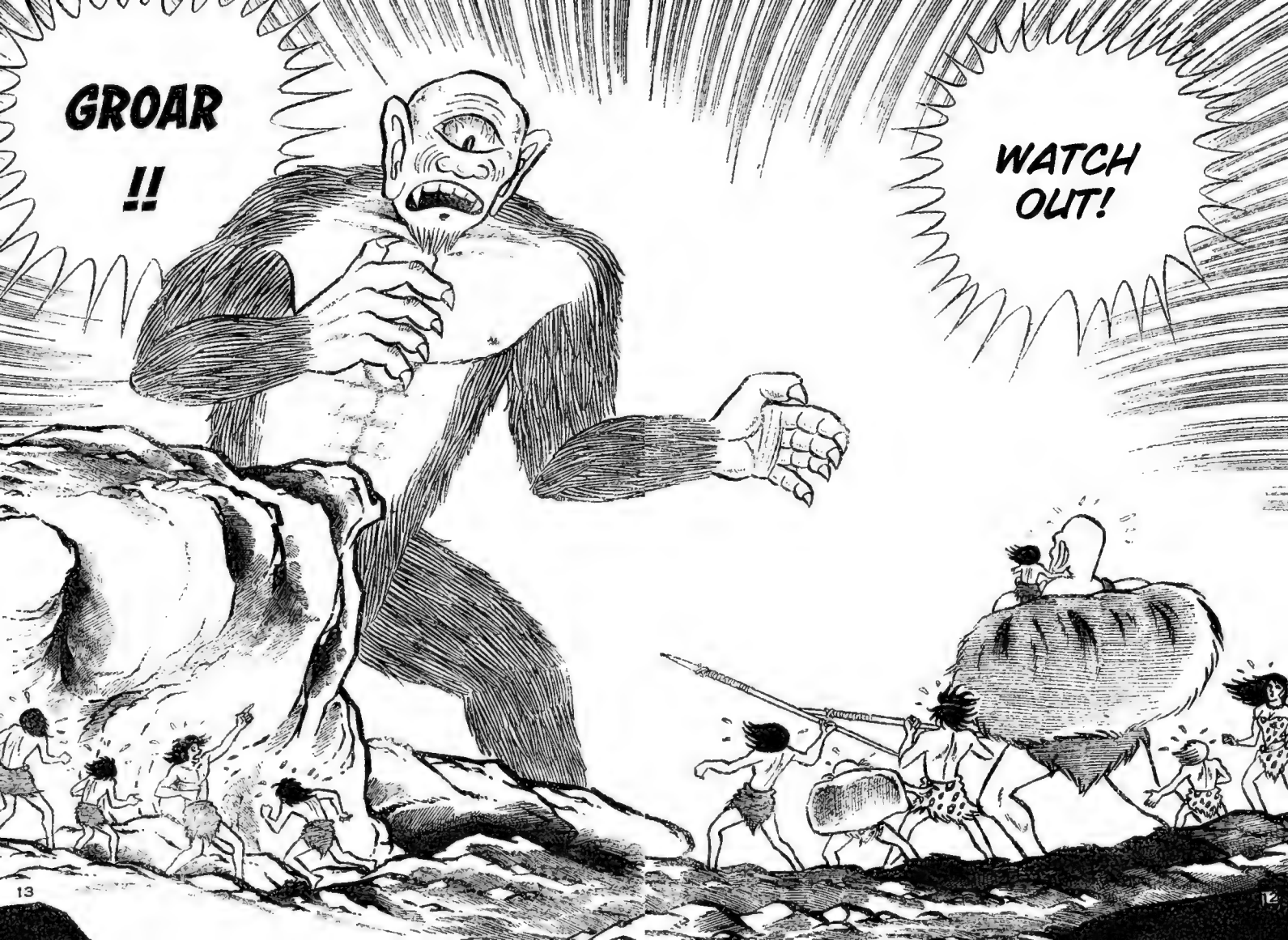
HEY! WHAT'S THAT?!
THAT'S A STIFF BREEZE ...
PEOPLE! PEOPLE COME RUNNING!
PANT PANT
PANT PANT
OHH! TRAVEL-LERS?!
WHAT'S WRONG ?!

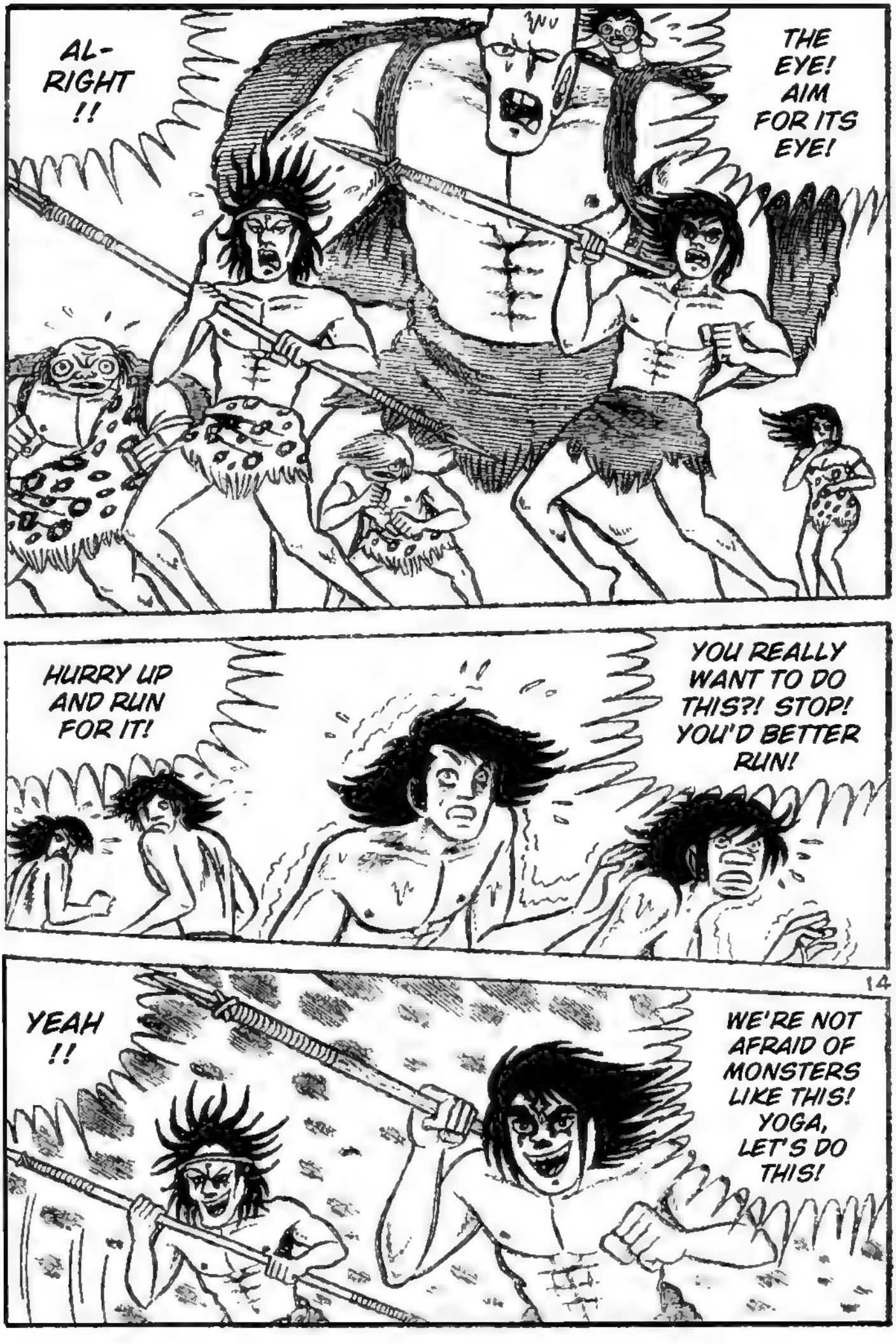
BY NOW, THE OTHER PEOPLE IN OUR TRIBE ...
PANT
PANT
SUDDENLY WE WERE ATTACKED BY A TERRIBLE MONSTER!
HMM ...
A M-MON-STER ?!
IT'S THE MONSTER! THE MONSTER TFOLLOWED US HERE!
WHAT'S THIS?! THE EARTH IS SHAKING!

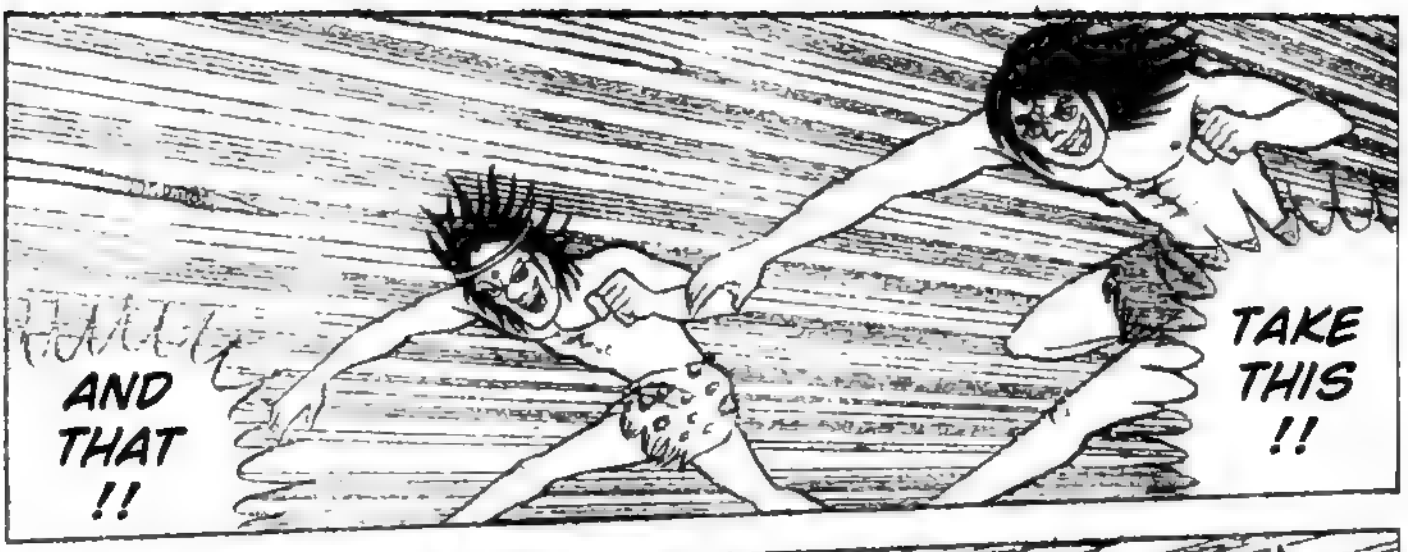
T-THE MON-STER !!
UWAA !!

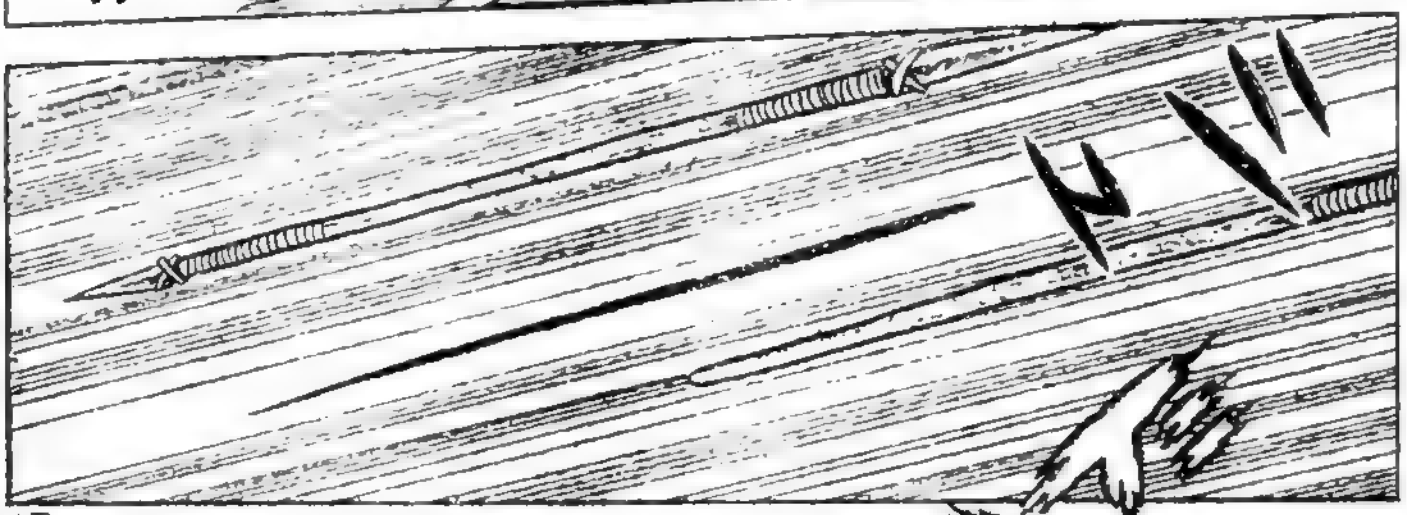
11




GROAR
!!
WATCH
OUT!


AL-
RIGHT
!!
THE
EYE!
AIM
FOR ITS
EYE!
HURRY UP
AND RUN
FOR IT!
YOU REALLY
WANT TO DO
THIS?! STOP!
YOU'D BETTER
RUN!
YEAH
!!
WE'RE NOT
AFRAID OF
MONSTERS
LIKE THIS!
YOGA,
LET'S DO
THIS!





15

YES! I EX-PECTED NOTHING LESS FROM YOU!
HEHE! I WAS GONNA SAY THE SAME TO YOU!
GROAR !!
16
SQU-EAL!
LOOK! IT'S RUNNING AWAY!

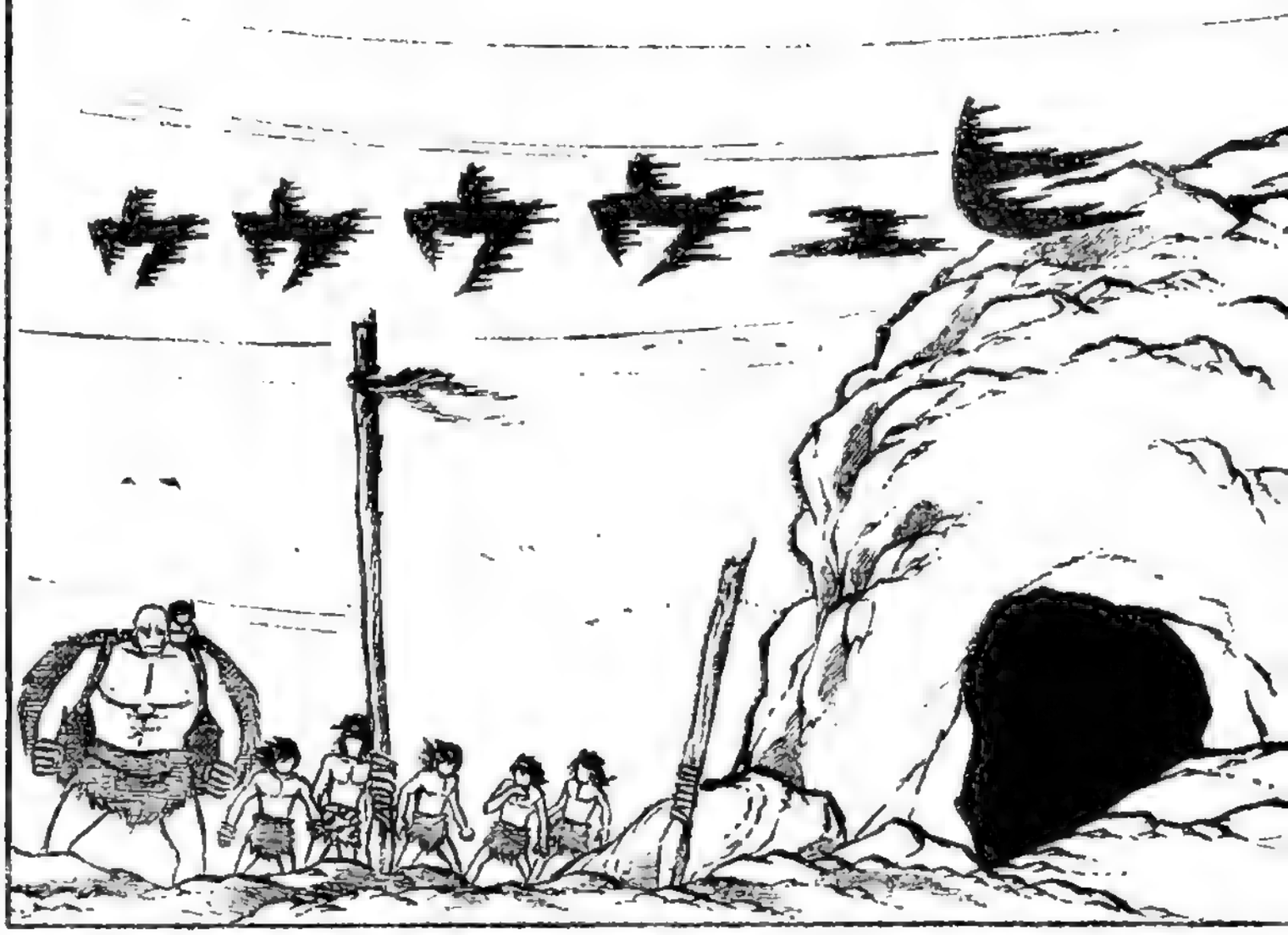
THANKS TO THEM, WE ARE SAFE.
HOW CAN THEY BE SO BRAVE?!

WHAT IF THERE WAS MORE THAN ONE...
MAYBE THEY ALL GOT MAS-SACRED ...

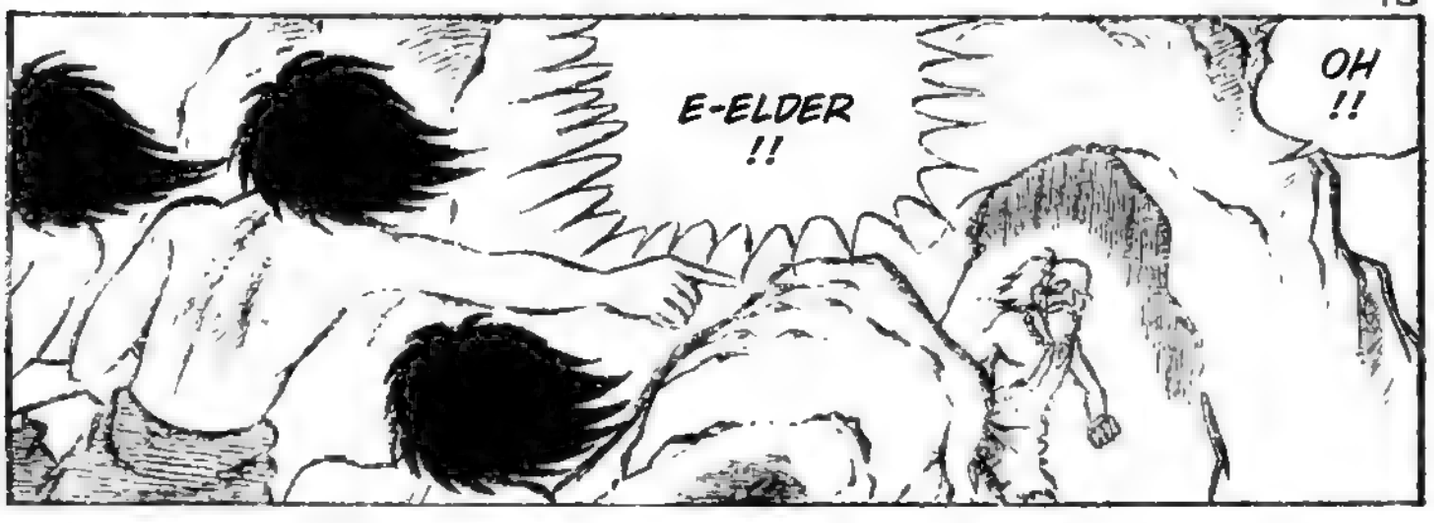
RI-GHT ...
AND WHAT ABOUT OUR TRIBE?!

LET'S GO AND FIND OUT! SHOW US THE WAY!
M-MORE THAN ONE?!

Y... YES.



THEY WERE ALL TAKEN AWAY!
IT'S USELESS. THERE'S NOBODY LEFT!

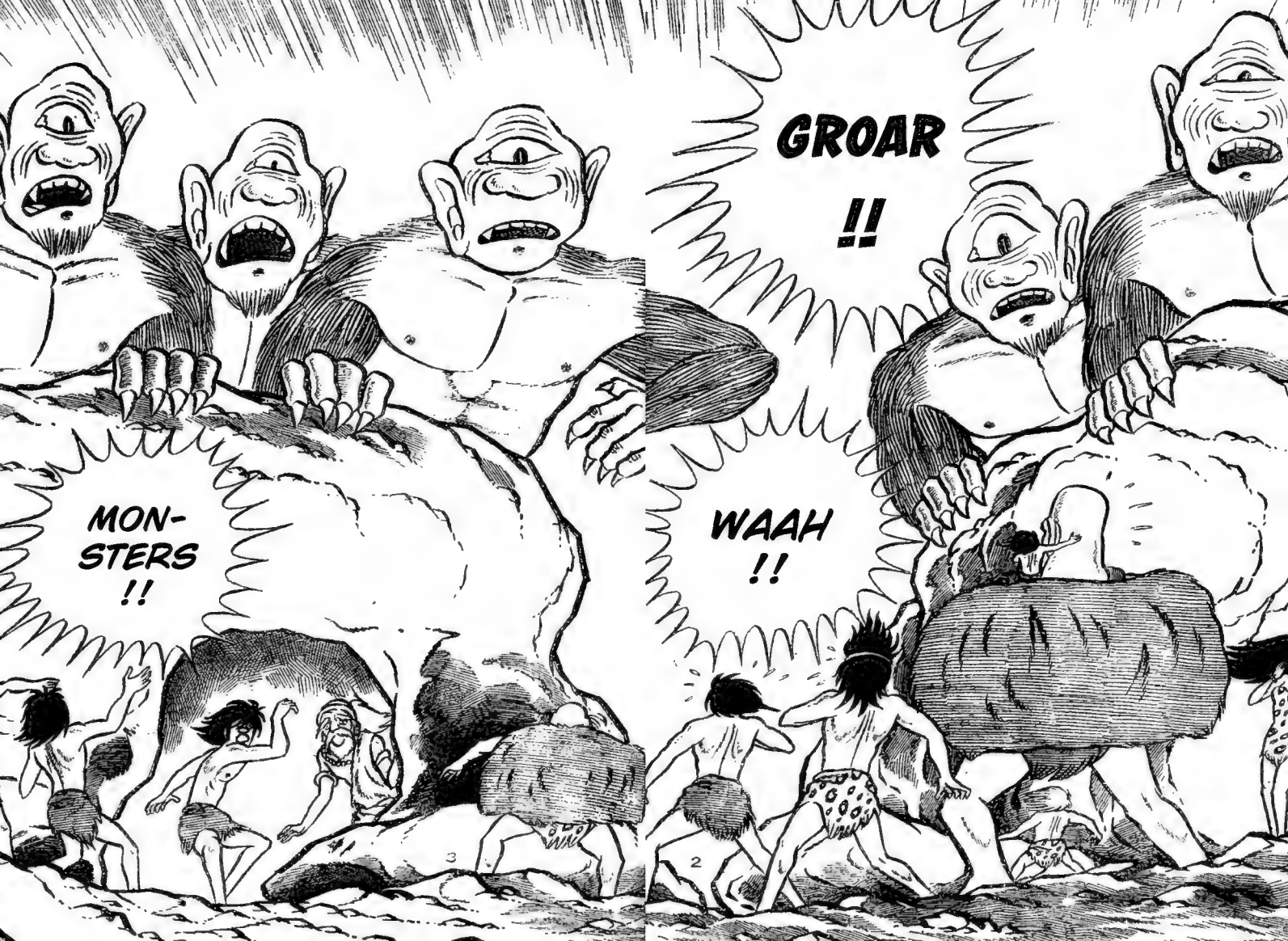

E-ELDER !!
OH !!

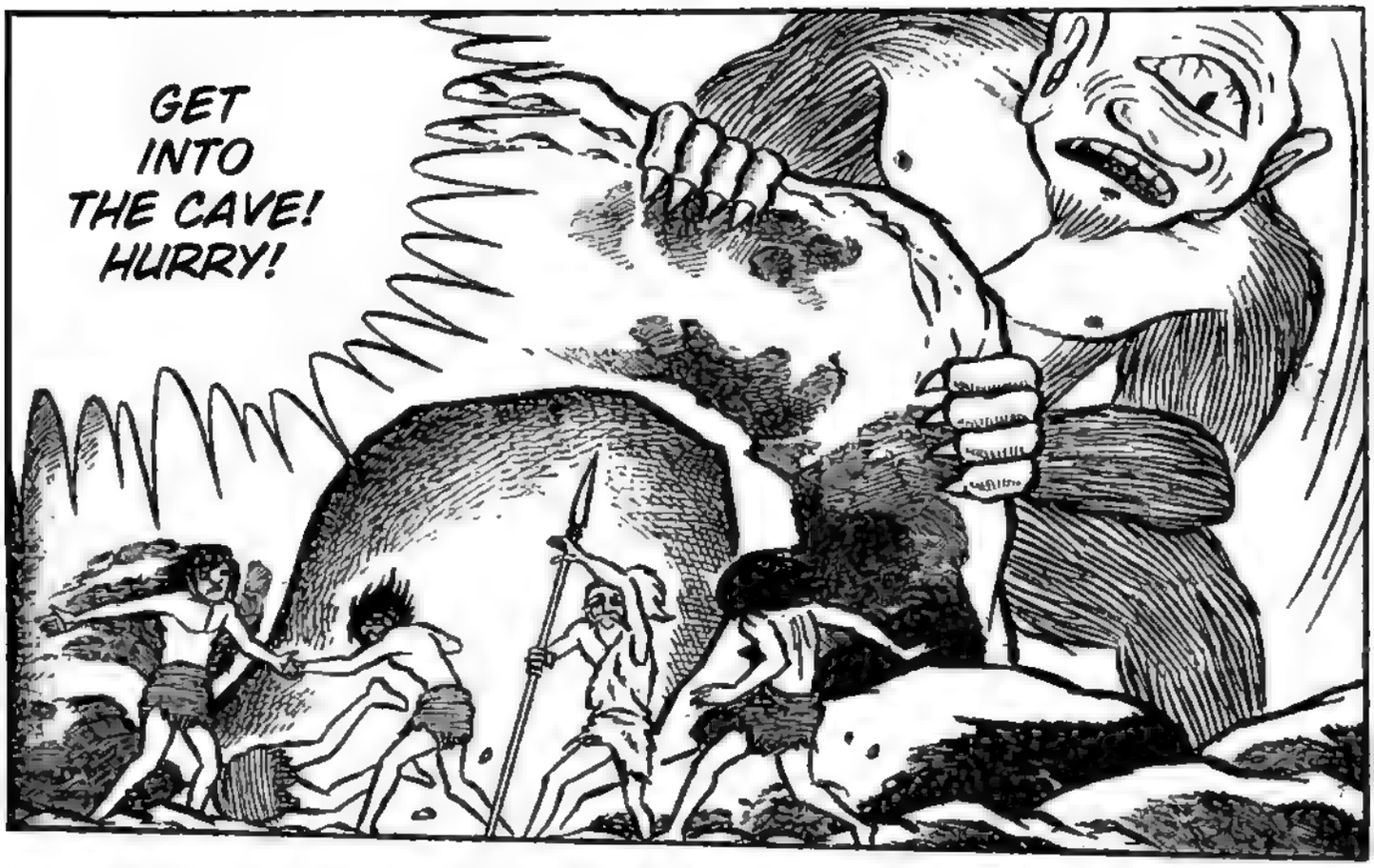
OHH! SO YOU'RE ALIVE AS WELL!
ELDER! EVERY-ONE!

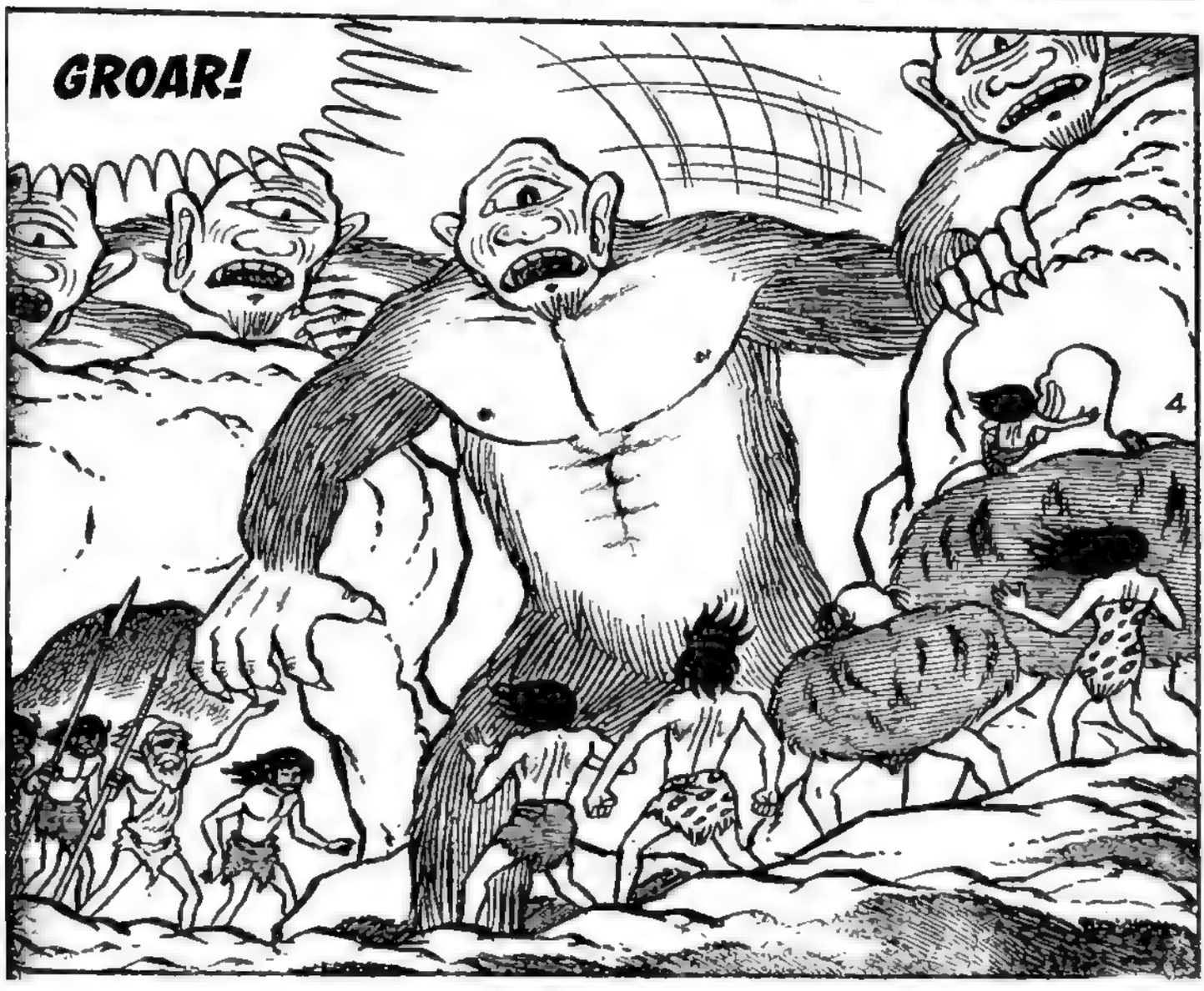
TOO BAD HALF THE TRIBE IS GONE. THEY'RE BOUND TO STRIKE AGAIN, SO WE NEED TO GET OUT OF HERE AS QUICKLY AS POSSIBLE!

HUH ?!

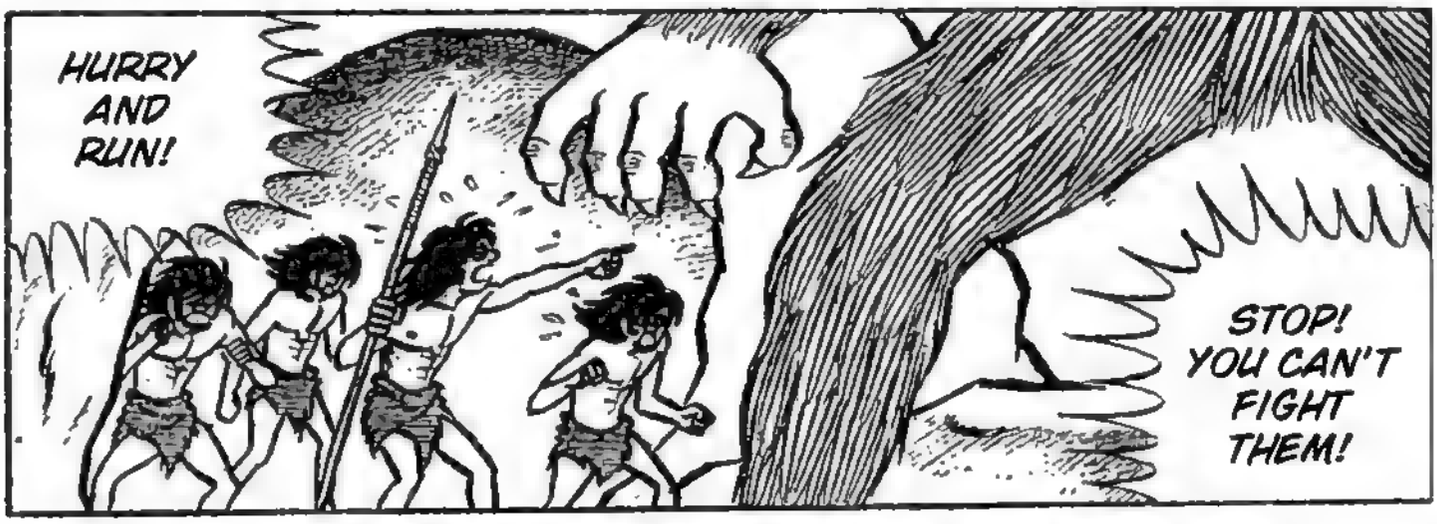
IT'S THEM ...
THEY ARE HERE !!

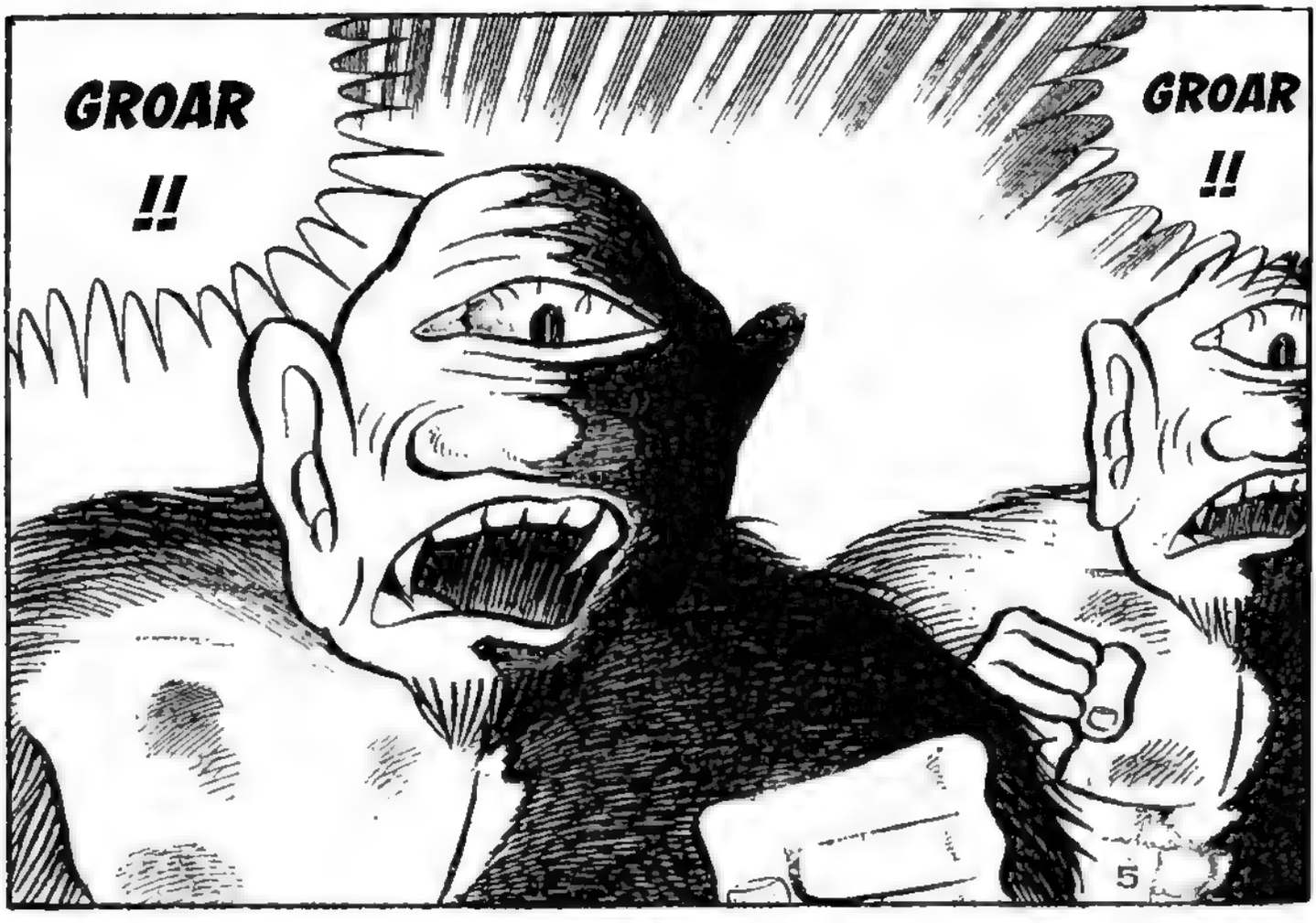

GROAR !!
MON-STERS !!
WAAH !!
3
2


GET INTO THE CAVE! HURRY!

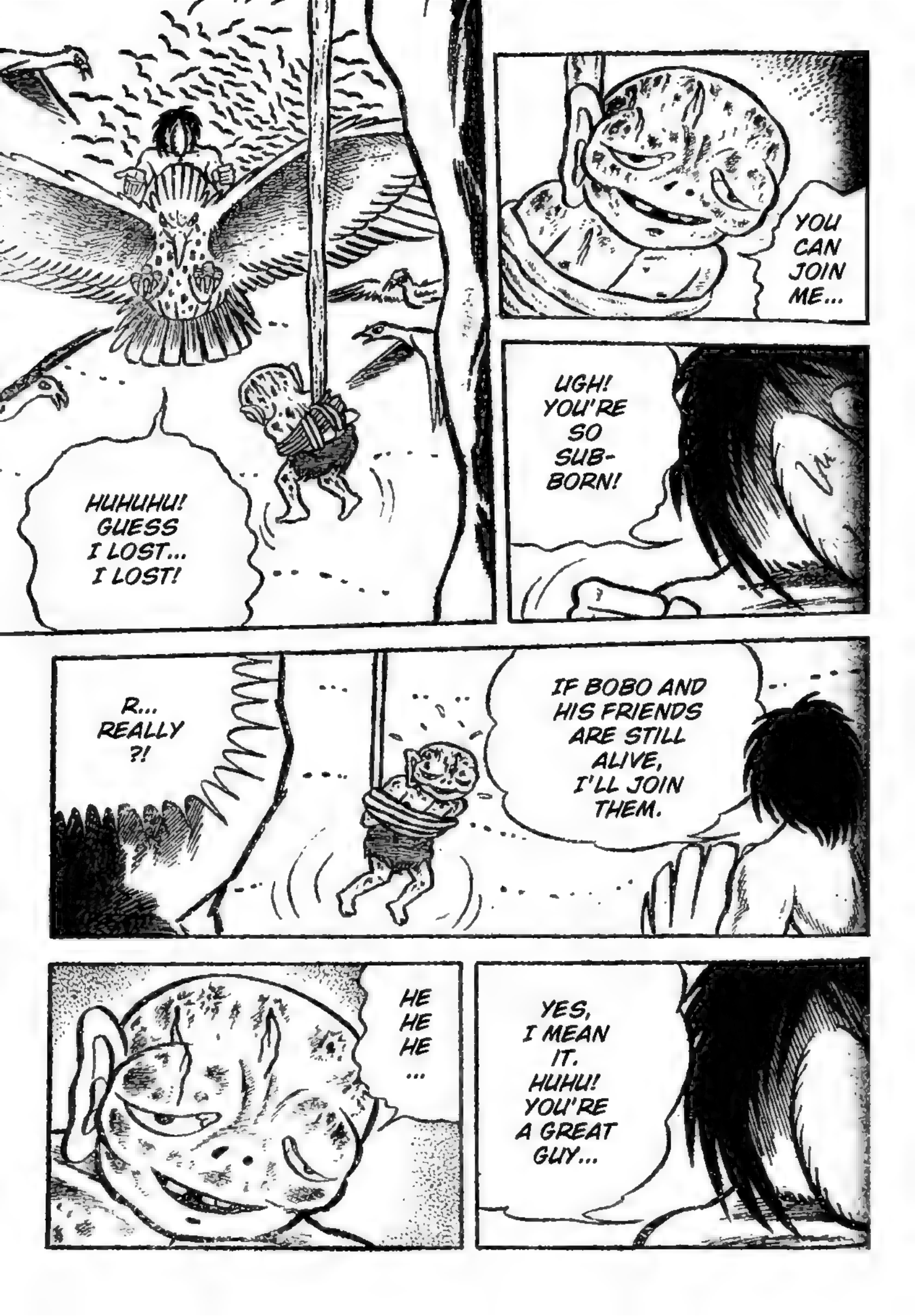

GROAR!
4

WE HAVE NO OTHER CHOICE BUT TO FIGHT!
OH, NO! WE'RE NOT GOING TO MAKE IT IN TIME!


HURRY AND RUN!
STOP! YOU CAN'T FIGHT THEM!


GROAR !!
GROAR !!

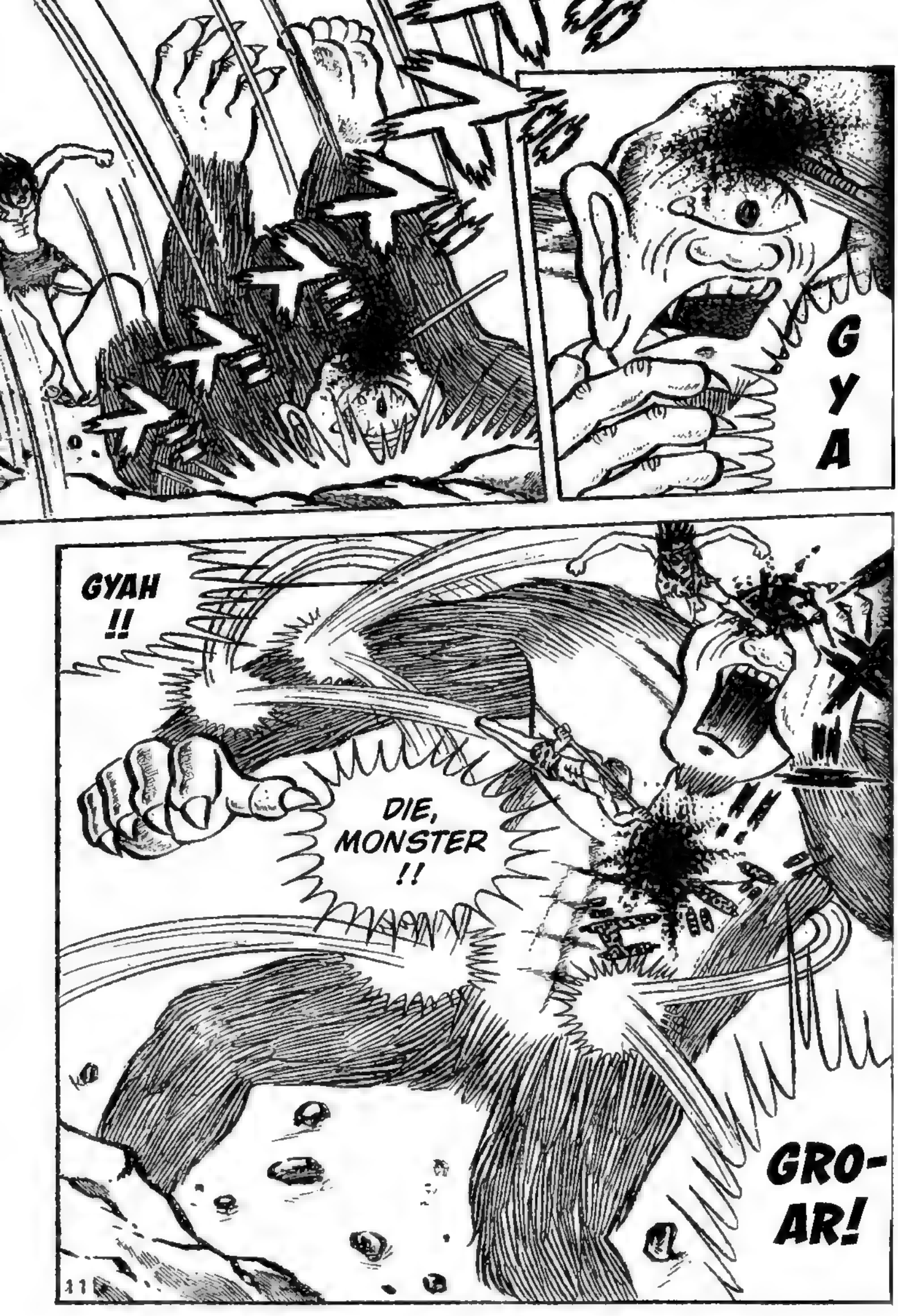
HMM ?
Y-YOU ...?!
HUHU! ARE YOU READY TO JOIN ME NOW?


HUHUHU! GUESS I LOST... I LOST!
YOU CAN JOIN ME...
UGH! YOU'RE SO SUB-BORN!
R... REALLY ?!
IF BOBO AND HIS FRIENDS ARE STILL ALIVE, I'LL JOIN THEM.
HE HE HE ...
YES, I MEAN IT. HUHU! YOU'RE A GREAT GUY...

FWOOSH
GUH !!
GYAA !!
GRO-AR!
GUH

GYAA
!!
!!
GYAA
!!
GEH
!!

GRO-
AR!
TAKE
THAT,
MON-
STER!
10


GYA
GYAH !!
DIE, MONSTER !!
GRO-AR!

ELDER! ARE WE JUST GOING TO STAY HERE AND WATCH?
PLEASE LET US JOIN THEM!
WE WANT TO FIGHT!
AL-RIGHT! GO!
THEY SAVED US BEFORE, SO LET US HELP THEM!

WAAH
!!
UAAH
!!

I'M GLAD YOU'RE HERE!

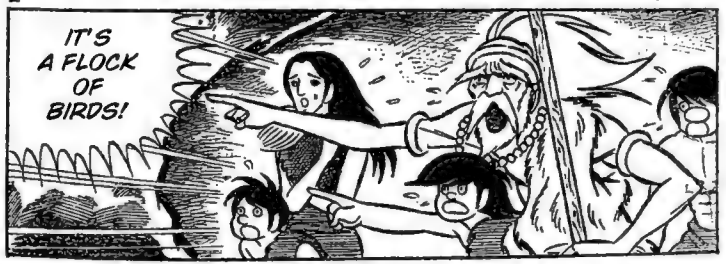
UWAA
!!
16
LOOK!
LOOK
AT
THAT!

GROAR
!!
GYAA
!!

GROAR
!!
GYAA
!!

3

2



WAA
!!
GYAA
!!
UGH
!!

GYAA !!
WAA !!
LOOK! THE MONSTERS ARE RUNNING AWAY!
5

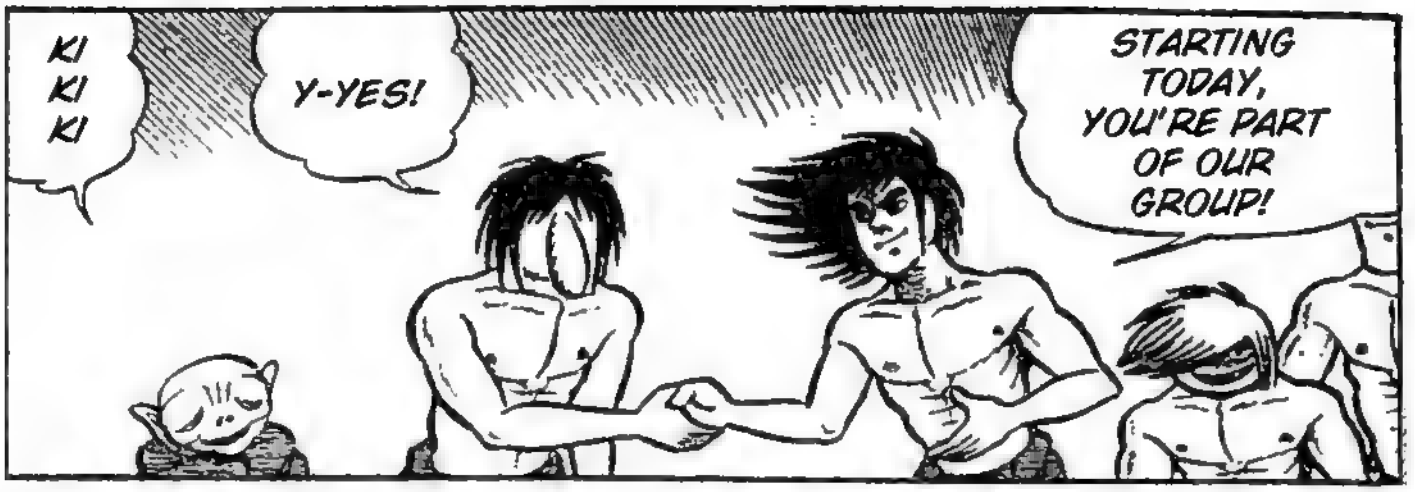
YES! SERVES YOU RIGHT, DAMN MONSTERS!
YOU GUYS DID GREAT !!

WOW! WE DID IT! WE DID IT!
WE WON !!

NO, YOU ARE THE BRAVE ONES! WE WERE THE ONES WHO WERE IN DANGER!
YOU ARE VERY BRAVE! WE ARE SAFE THANKS TO YOU!

YEAH, WHAT THE HELL...
BY THE WAY, THOSE BIRDS...
BO-BO !!
AAH... IT'S YOU !!
AND SO ARE YOU, FLYING SQUIRREL ?!
I KNEW YOU WERE SAFE!

THIS IS YOGA'S FAMILY!
I HAVE SOME NEW FRIENDS TO INTRODUCE TO YOU!
KO-CHO !!
SHREW !!
I'M HOTI.
MY NAME IS YOGA!
I DID SOME TERRIBLE THINGS... BUT NOW I'M...
I HAVE SOMEONE TO INTRO-DUCE AS WELL...
HUHUHU! IT'S FINE! YOU DON'T HAVE TO SAY ANYTHING!

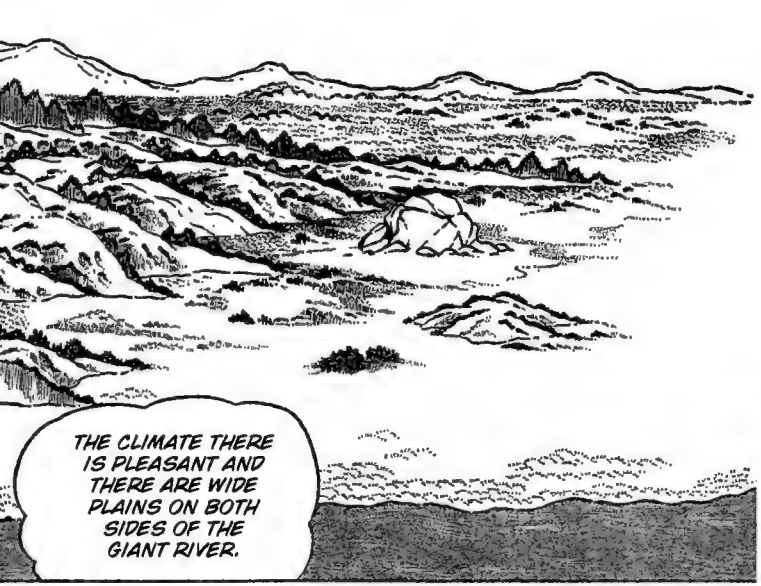

KI
KI
KI
Y-YES!
STARTING TODAY, YOU'RE PART OF OUR GROUP!

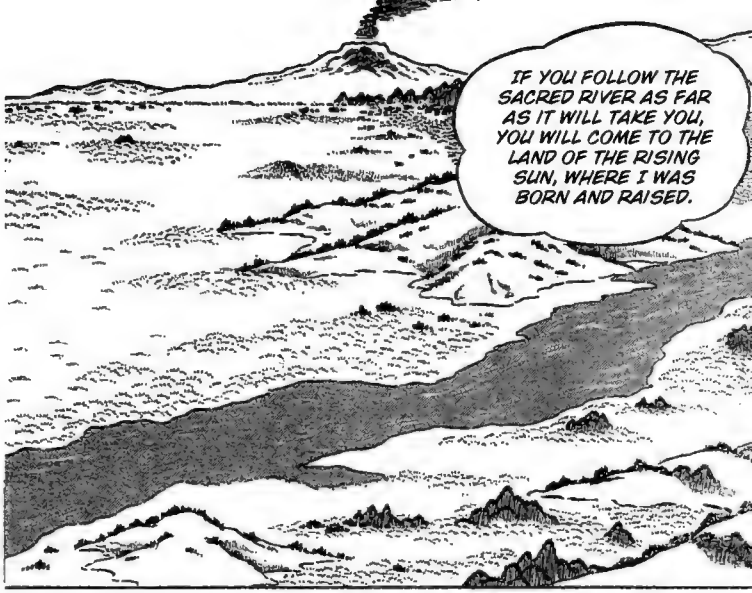
YOU SEEM LIKE A WONDERFUL GROUP OF PEOPLE, BUT WHY ARE YOU HERE?

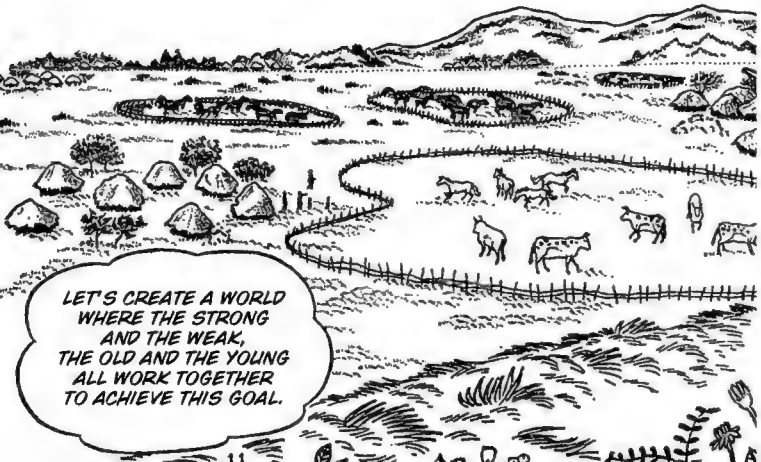
THAT'S RIGHT! FOUNDING A NATION !!

WE'RE BRINGING TOGETHER A LOT OF PEOPLE TO FULFILL OUR DREAM OF FOUNDING A NATION!

FOUNDING A NATION ?!


THE CLIMATE THERE IS PLEASANT AND THERE ARE WIDE PLAINS ON BOTH SIDES OF THE GIANT RIVER.


IF YOU FOLLOW THE SACRED RIVER AS FAR AS IT WILL TAKE YOU, YOU WILL COME TO THE LAND OF THE RISING SUN, WHERE I WAS BORN AND RAISED.


LET'S CREATE A WORLD WHERE THE STRONG AND THE WEAK, THE OLD AND THE YOUNG ALL WORK TOGETHER TO ACHIEVE THIS GOAL.

WE CAN LEARN TO CULTIVATE TREES AND PLANTS THAT GROW FRUIT, WE CAN TAME ANIMALS, BUILD HUTS AND THEN TENS OF THOUSANDS OF PEOPLE CAN LIVE THERE.

IF WE ALL WORK TOGETHER, WE WILL NOT HAVE TO FEAR ANY FOREIGN ENEMY OR THE FURY OF NATURE. THAT IS THE PURPOSE OF NATION BUILDING!

WHY DON'T YOU JOIN OUR GROUP AS WELL ?!

HMM... THAT'S AN AMAZING DREAM ...

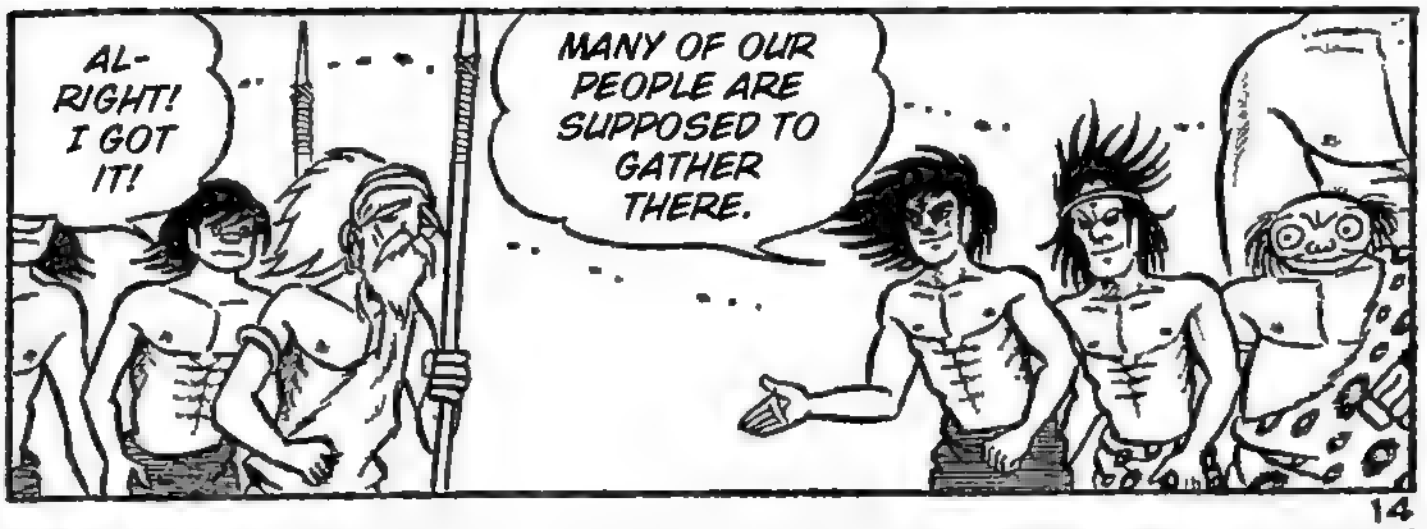
YOU HAVE JUST EXPERIENCED THE MIRACLE OF JOINING FORCES!
YES, WE'LL GO TO THE LAND OF THE RISING SUN AS WELL!

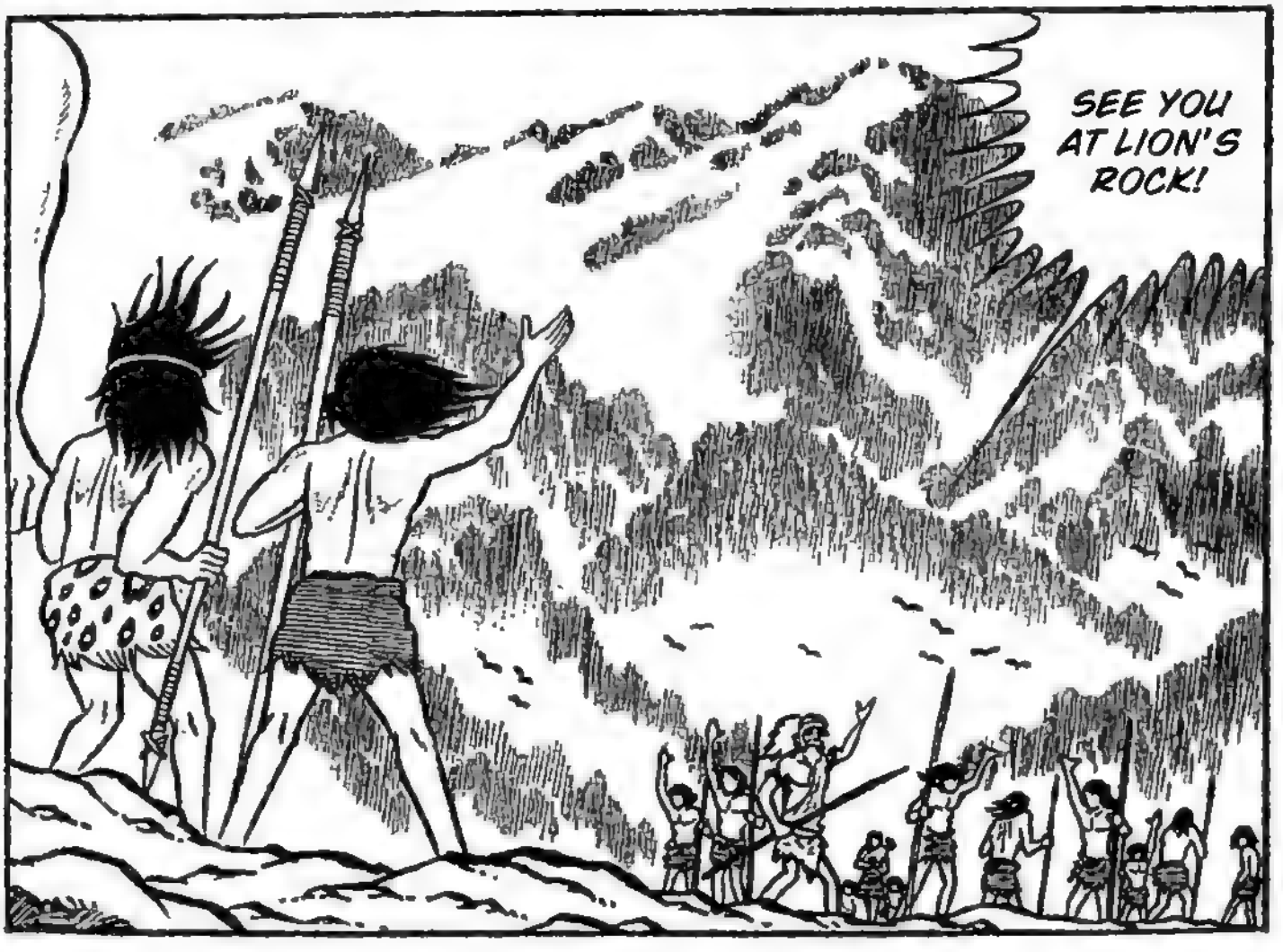
ONE MIS-TAKE AND YOU COULD GET KILLED ON THE WAY...

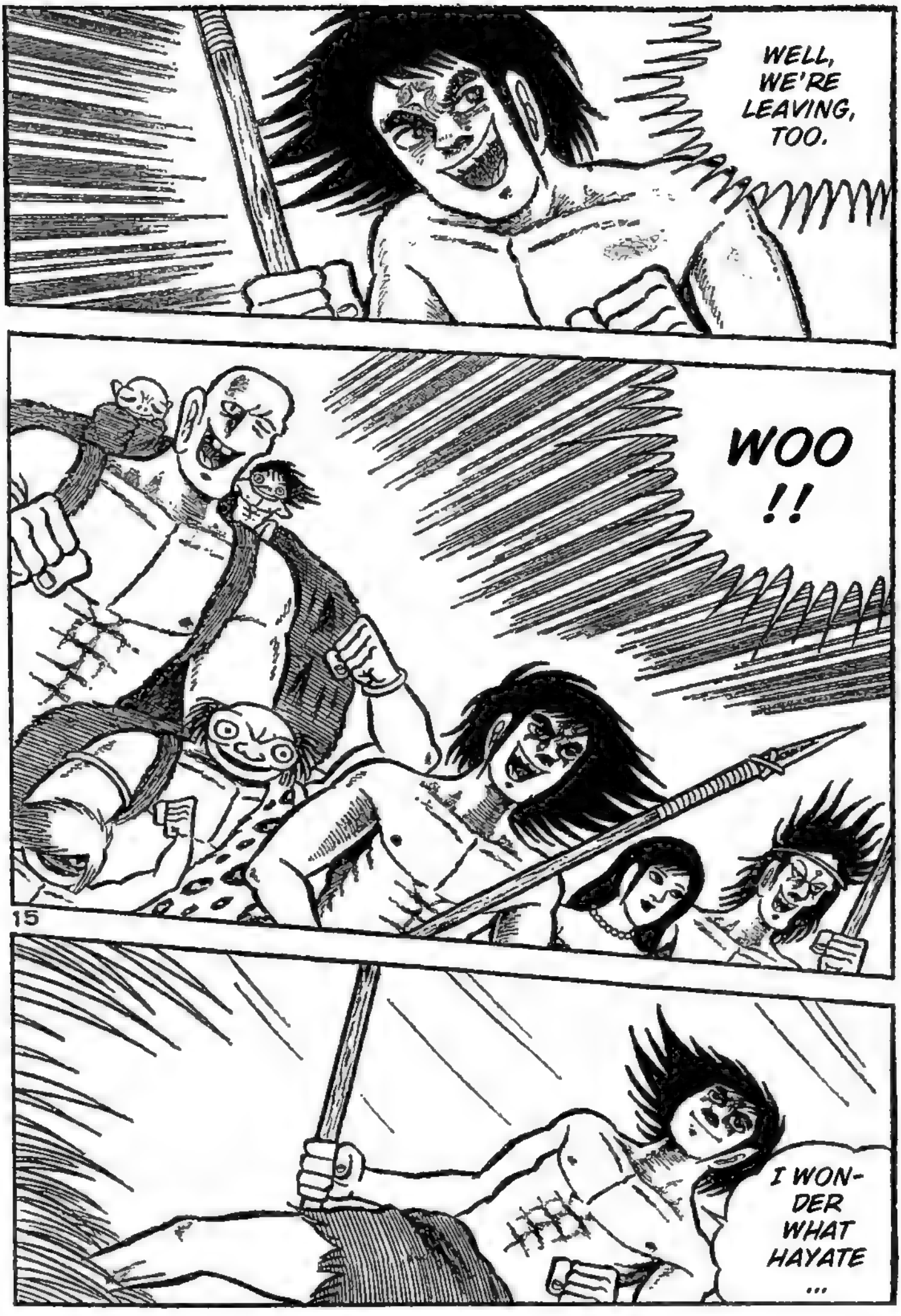
HMM... BUT TO DO SO YOU MUST BE PREPARED TO TAKE A GREAT RISK...

LET'S GO! TO THE LAND OF THE RISING SUN!
WHY NOT CHASE OUR DREAMS ?!
WE'LL LIVE A SHORT LIFE ANY-WAY...
EVERY-ONE DIES EVEN-TUALLY!
LET'S GO TO THE LAND OF THE RISING SUN!
ALRIGHT! IF THAT'S WHAT YOU GUYS WANT...
YAY!!
YAY!!

LION'S ROCK IS LOCATED ALONG THE SACRED RIVER, JUST BEFORE YOU REACH THE LAND OF THE RISING SUN.

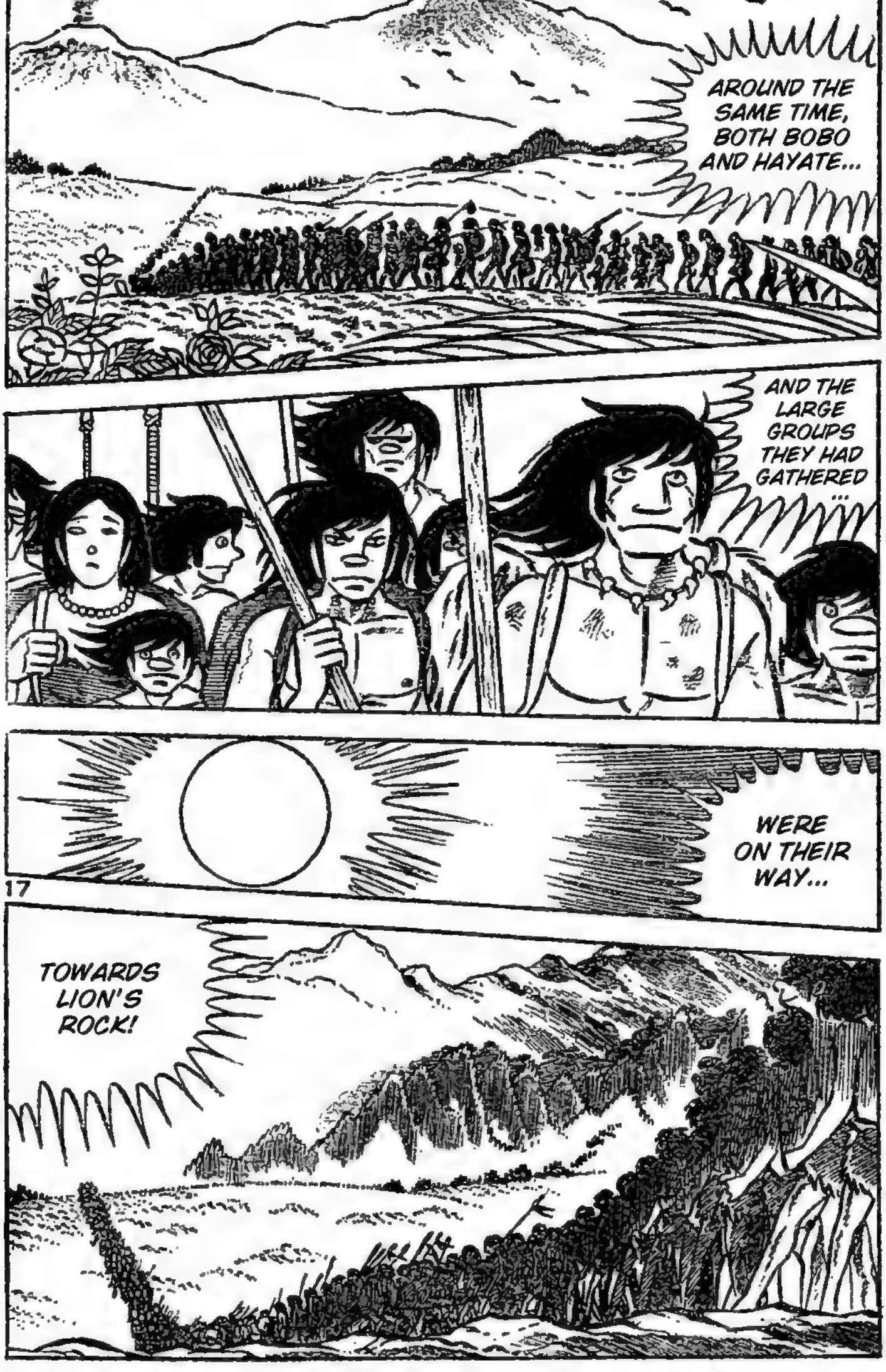

AL-RIGHT! I GOT IT!
MANY OF OUR PEOPLE ARE SUPPOSED TO GATHER THERE.

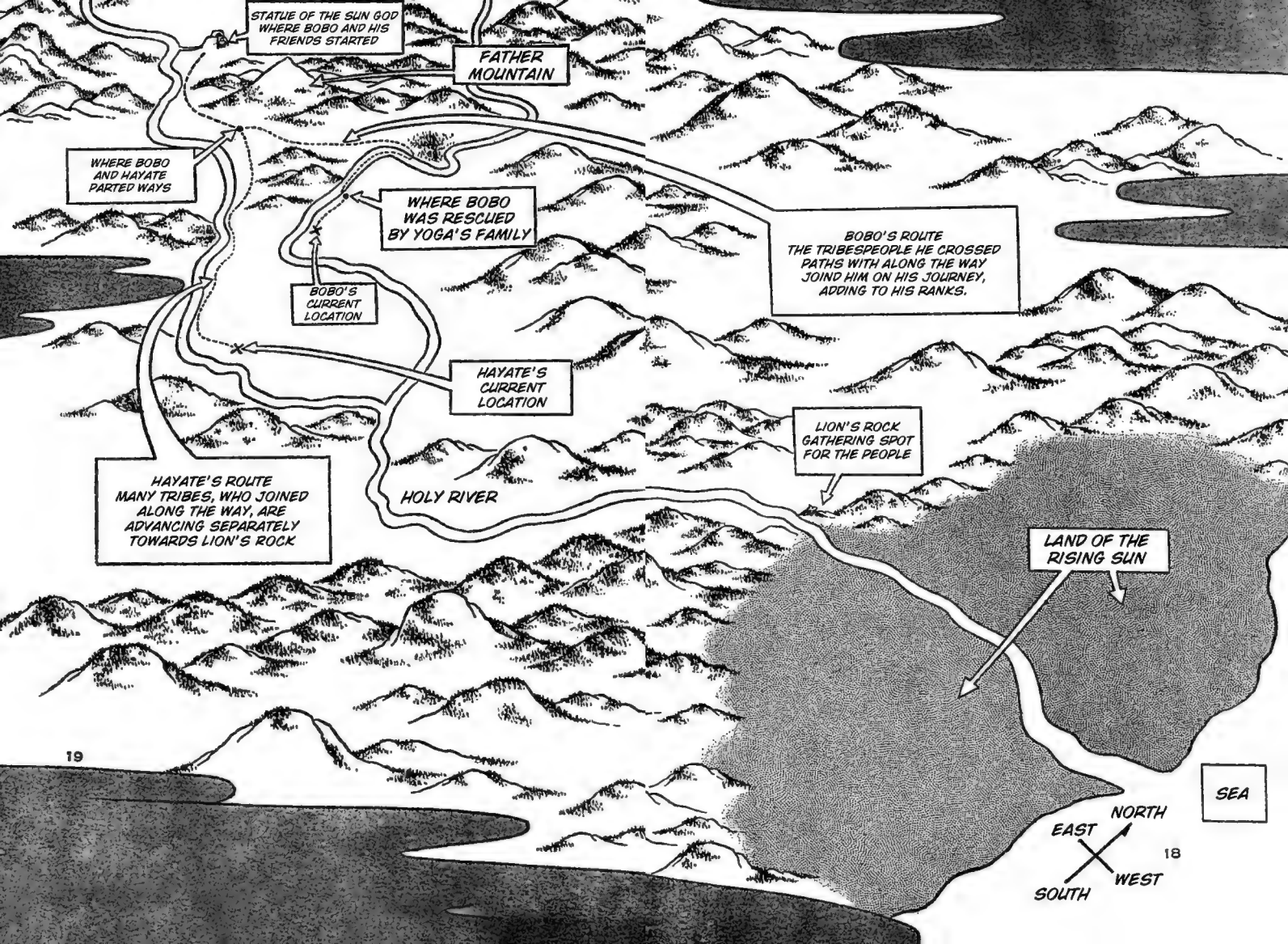

SEE YOU AT LION'S ROCK!

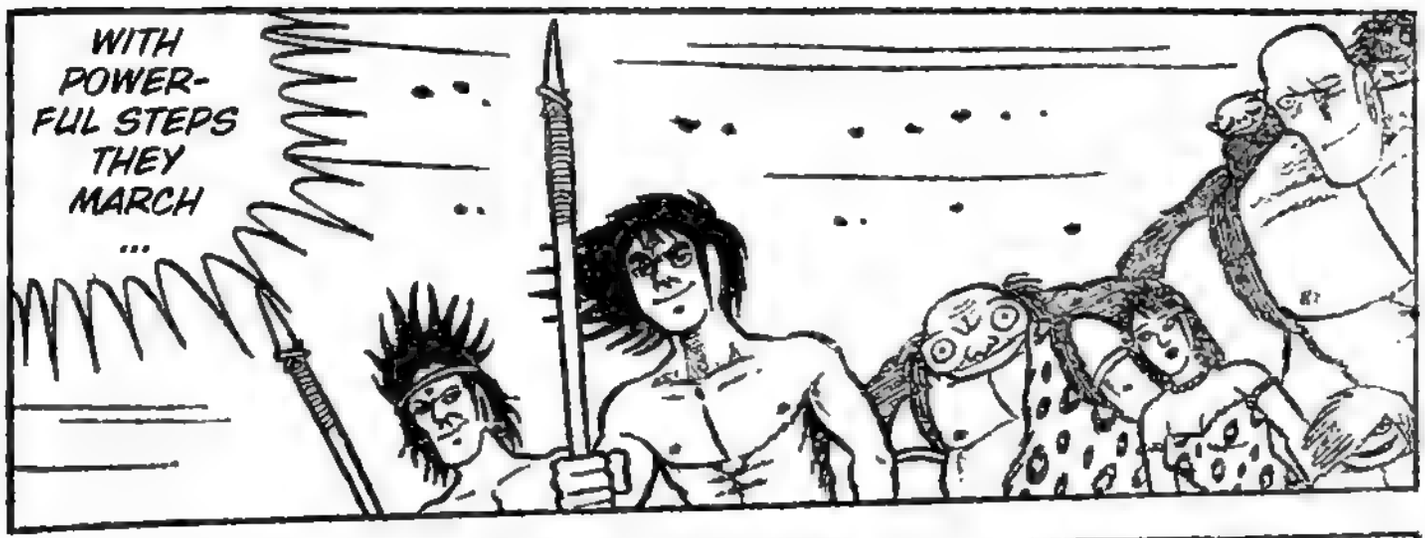

WELL, WE'RE LEAVING, TOO.
WOO !!
I WON-DER WHAT HAYATE ...

I WON-
DER WHAT
BOBO...

AND THE
OTHERS
ARE UP TO
RIGHT
NOW...


AROUND THE SAME TIME, BOTH BOBO AND HAYATE...
AND THE LARGE GROUPS THEY HAD GATHERED ...
WERE ON THEIR WAY...
TOWARDS LION'S ROCK!


STATUE OF THE SUN GOD WHERE BOBO AND HIS FRIENDS STARTED
FATHER MOUNTAIN
WHERE BOBO AND HAYATE PARTED WAYS
WHERE BOBO WAS RESCUED BY YOGA'S FAMILY
BOBO'S ROUTE THE TRIBESPEOPLE HE CROSSED PATHS WITH ALONG THE WAY JOIND HIM ON HIS JOURNEY, ADDING TO HIS RANKS.
BOBO'S CURRENT LOCATION
HAYATE'S CURRENT LOCATION
LION'S ROCK GATHERING SPOT FOR THE PEOPLE
HAYATE'S ROUTE MANY TRIBES, WHO JOINED ALONG THE WAY, ARE ADVANCING SEPARATELY TOWARDS LION'S ROCK
HOLY RIVER
LAND OF THE RISING SUN
SEA
NORTH
EAST
WEST
SOUTH
19
18

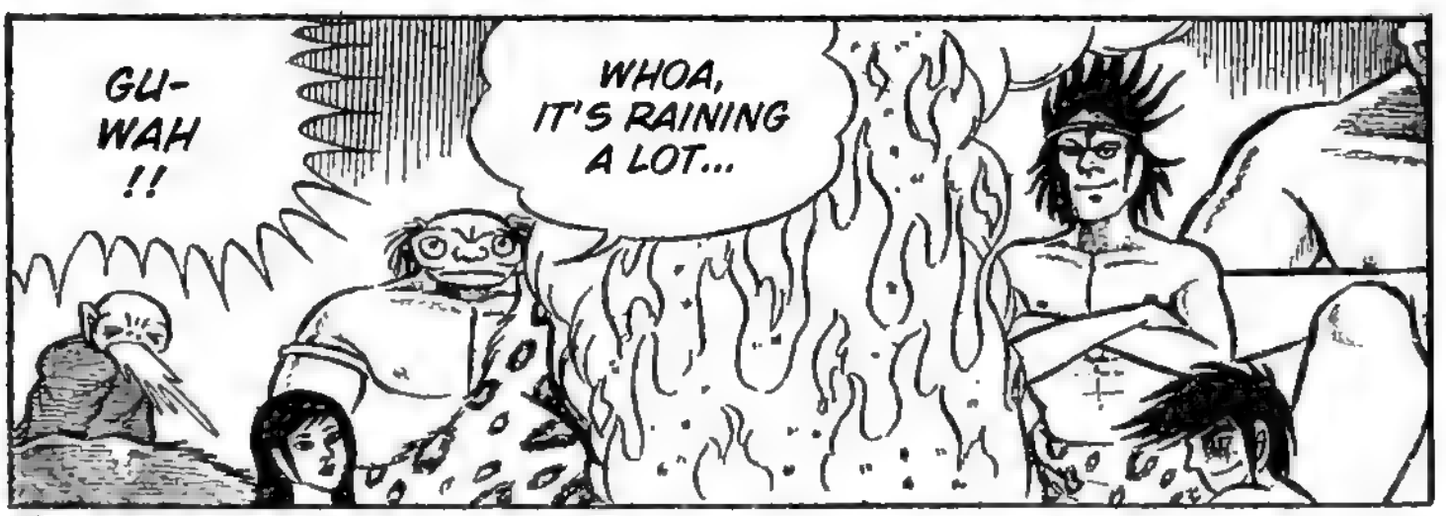

WITH POWER-FUL STEPS THEY MARCH ...

TO-WARDS LION'S ROCK ...

TO-WARDS LION'S ROCK ...

AND THE LAND OF THE RISING SUN!

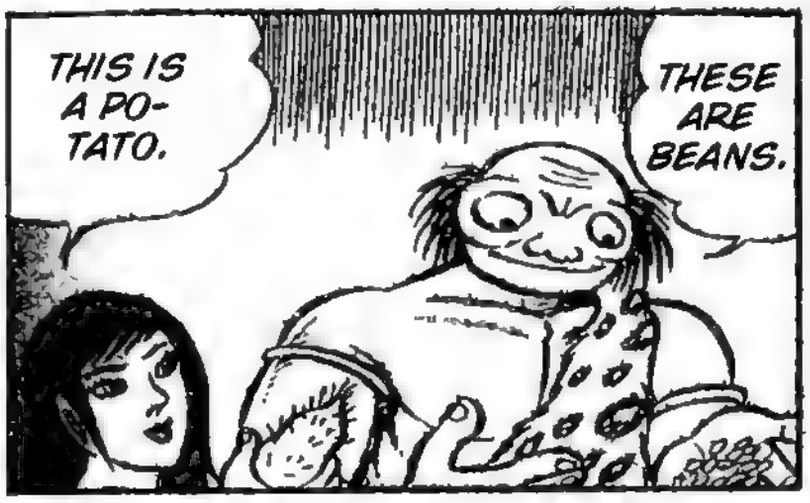
AND NOW LION'S ROCK LOOMS EERILY QUIET, AS IF TO SUGGEST A COMING STORM...

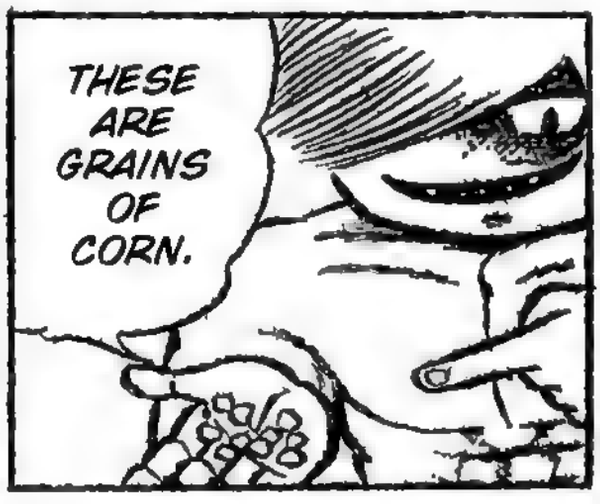

GU-
WAH
!!
WHOA,
IT'S RAINING
A LOT...

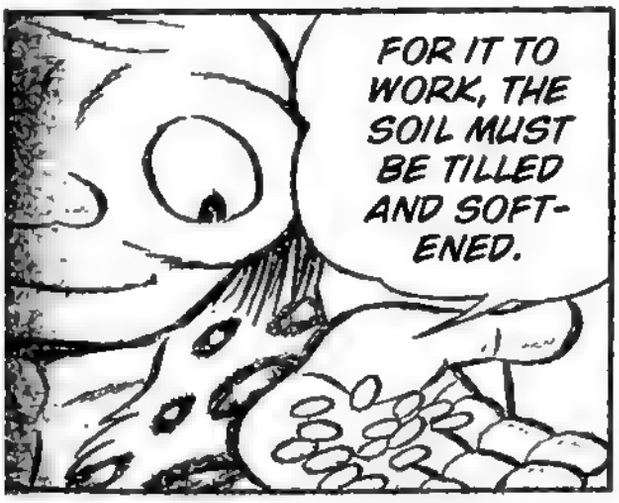
WINTER
IS ALMOST
HERE...

I'M
COLD
...

THEY DON'T GO BAD EASILY, SO WE CAN STORE THEM.
BUT WITH ALL OF THIS, WE SHOULD BE GOOD.
ポポ


THIS IS A PO-TATO.
THESE ARE BEANS.

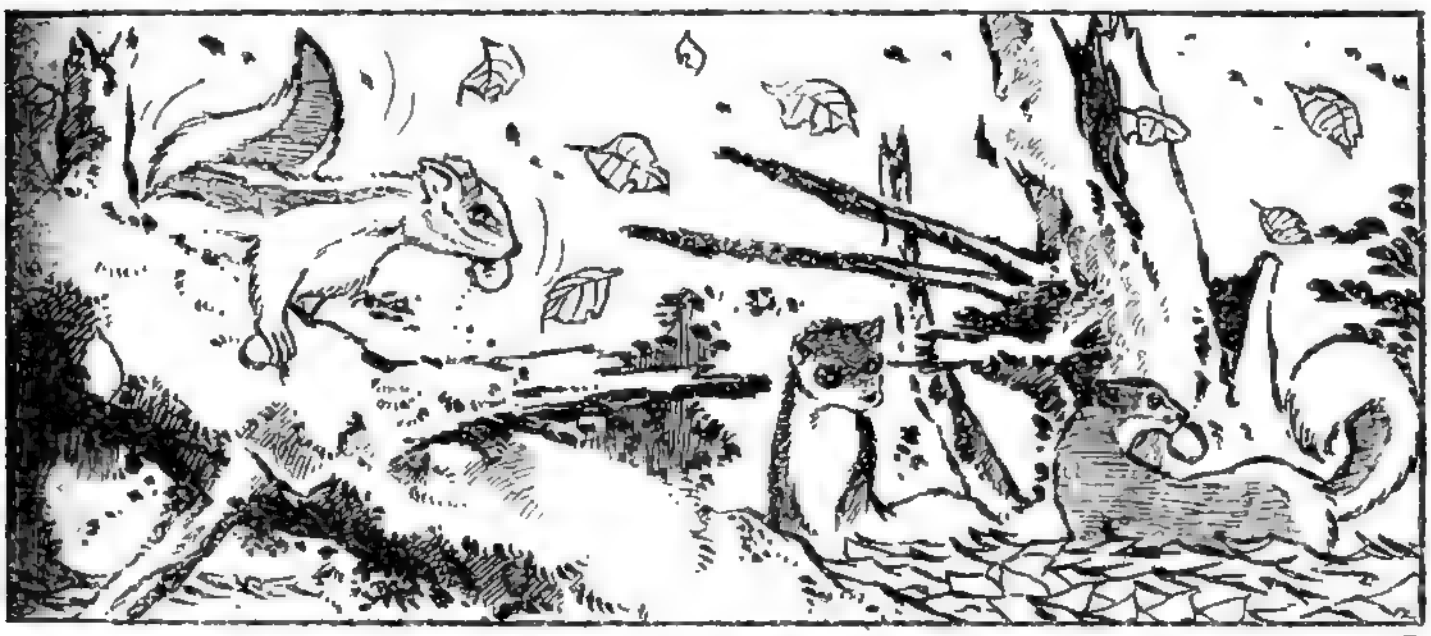

THESE ARE GRAINS OF CORN.


FOR IT TO WORK, THE SOIL MUST BE TILLED AND SOFT-ENED.

IF YOU BURY THIS IN SOIL, IT WILL SPROUT AND PRODUCE MORE FRUIT.

IF YOU BURN THE DEAD GRASS AND SCATTER THE ASHES, THE GROUND WILL BE MORE FERTILE.

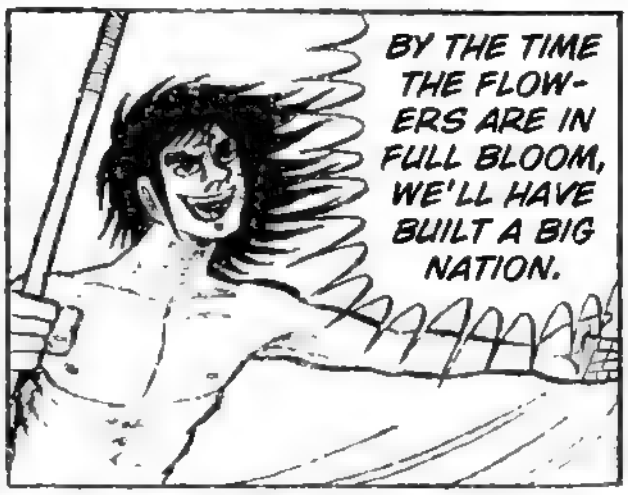
THERE WILL ALWAYS BE ENOUGH TO EAT.
IF WE CAN DO THAT ...
I DON'T KNOW HOW YOU CAME UP WITH THAT.
HE HE ...
AND WITH MY HUTS YOU CAN BUILD A NATION.
IF WE DEVELOP THE SKILLS TO TAME BEASTS OF PREY, WE WON'T HAVE TO HUNT THEM ANYMORE.
WELL THEN, LET'S GET GOING.
YOU'RE A TRULY WONDERFUL ADDITION TO OUR GROUP!
OHH... THE RAIN STOP-PED.



IF WE GET THROUGH THIS WINTER, WE'LL BE IN THE LAND OF THE RISING SUN.

THE CLOSER WE GET TO WINTER, THE HARDER IT GETS TO TRAVEL.

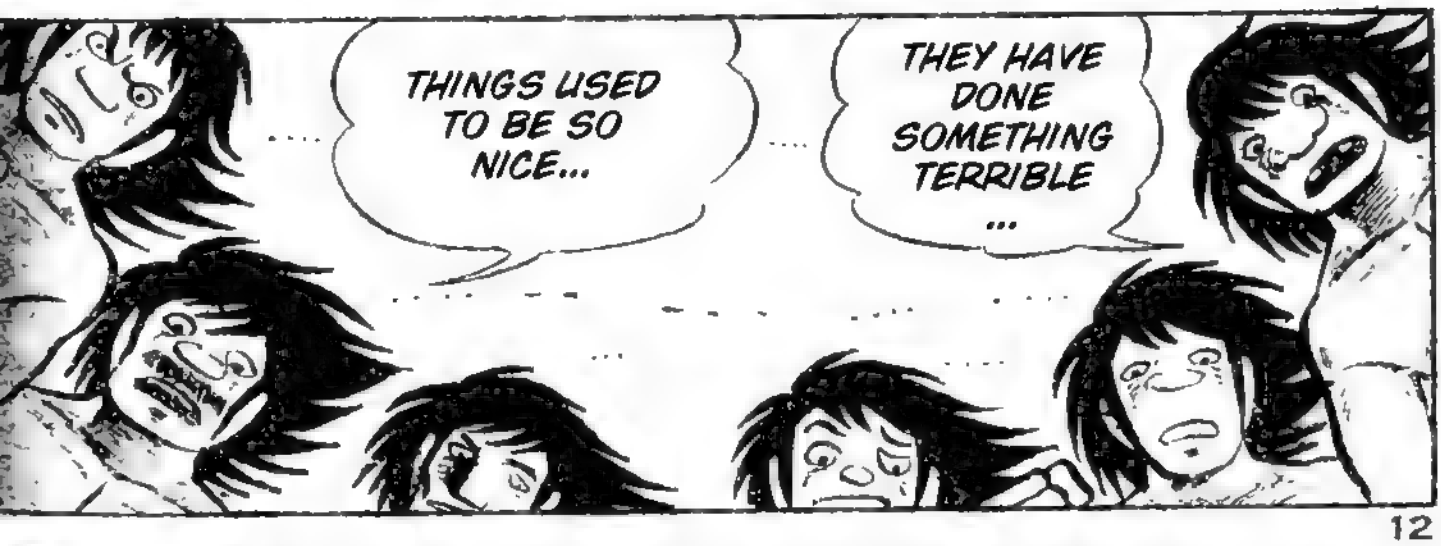
BUT FIRST, I MUST DEFEAT MY OLD ENEMY KILLER WHALE WHO KILLED MY FATHER!


BY THE TIME THE FLOWERS ARE IN FULL BLOOM, WE'LL HAVE BUILT A BIG NATION.

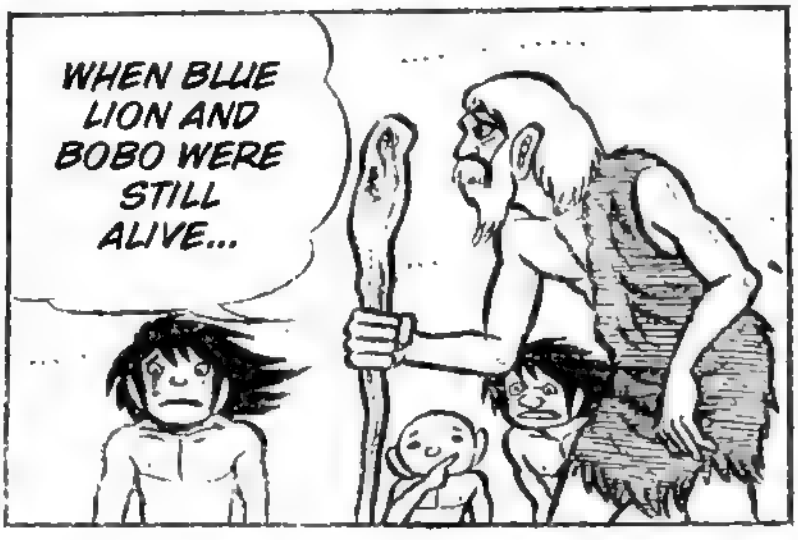
I WONDER WHAT HE'S UP TO NOW ...

AT THAT TIME, IN THE LAND OF THE RISING SUN, KILLER WHALE WAS IN POWER AND WROUGHT HAVOC ON THE OTHER TRIBES, OPPRESSING AND PLUNDERING THEM.
GO !!
10

HIHI-
HIHIHI!
GUH
TIME TO GET OUT OF HERE!
P-PLEASE WAIT!
HA HA HA !!


THINGS USED TO BE SO NICE...
THEY HAVE DONE SOMETHING TERRIBLE ...

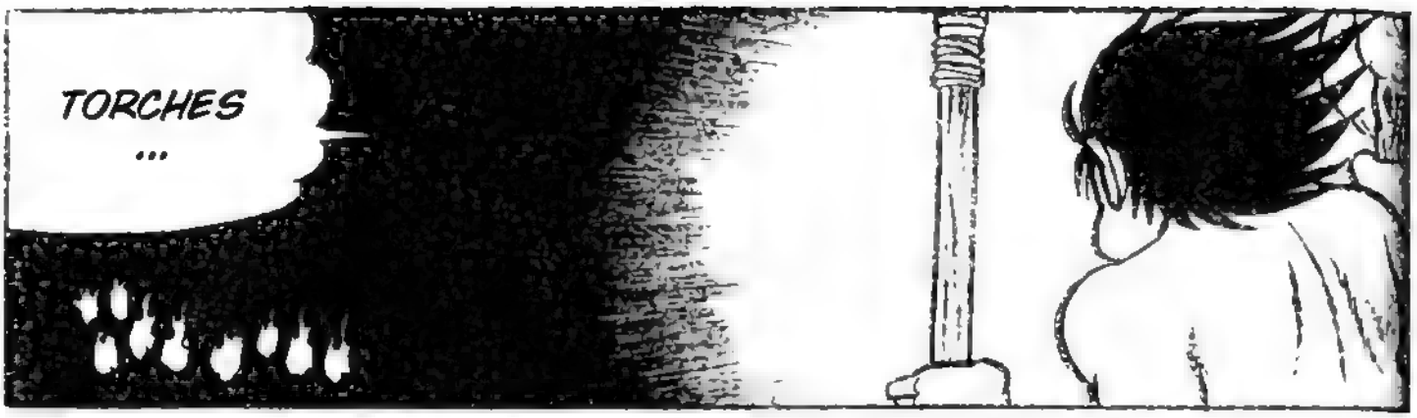
YES, THOSE DAYS WERE TRULY LIKE HEAVEN.


WHEN BLUE LION AND BOBO WERE STILL ALIVE...

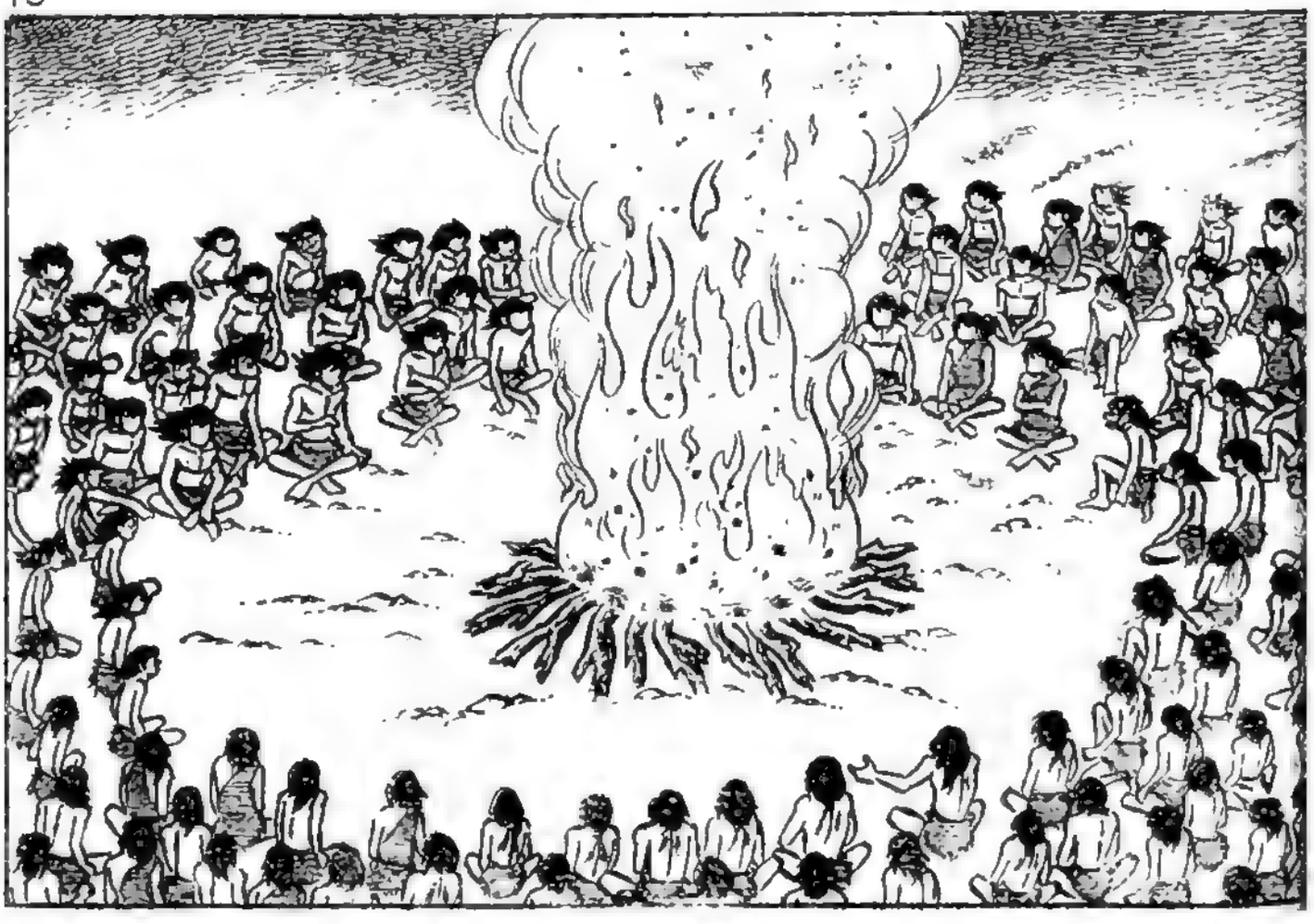
YES, EVERY NIGHT THE CHIEFS OF THE VARIOUS TRIBES WOULD GATHER FOR DISCUSSIONS.
I REMEMBER WHEN WE STILL DREAMT OF FOUNDING A BIG NATION.
I GUESS HE, TOO, GOT KILLED ...
THERE WAS THIS ONE GUY WHO CAME FROM THE STARS ...
HUH ?!
HUHUHU! BOBO IS STILL ALIVE!
IF ONLY BOBO WERE STILL ALIVE ...
13
OOH! Y-YOU ARE...?!

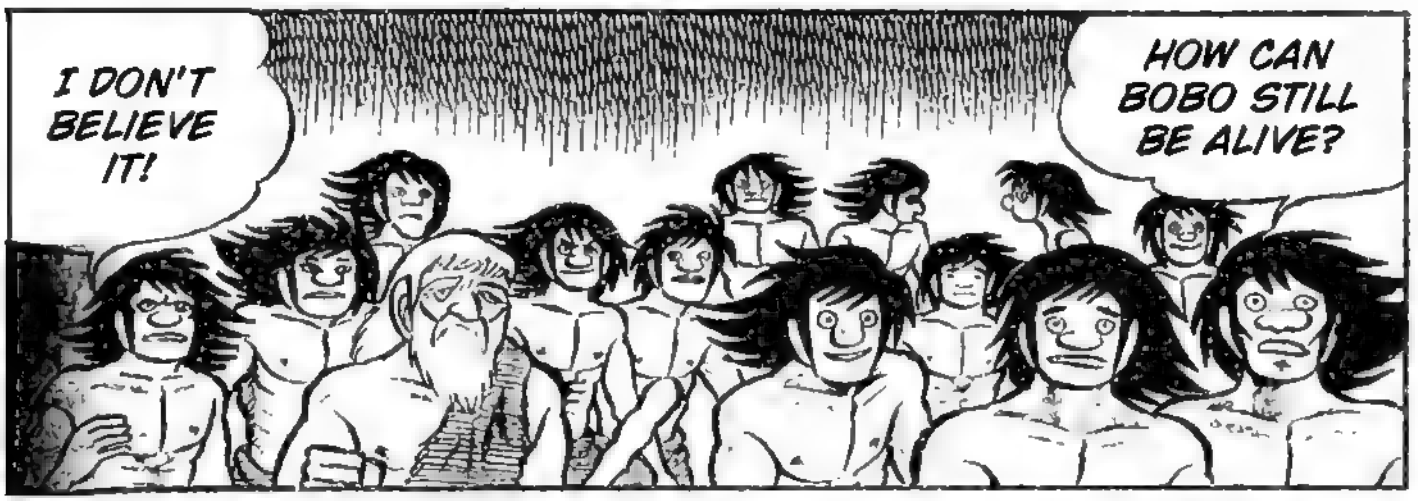
HUHU
HU...

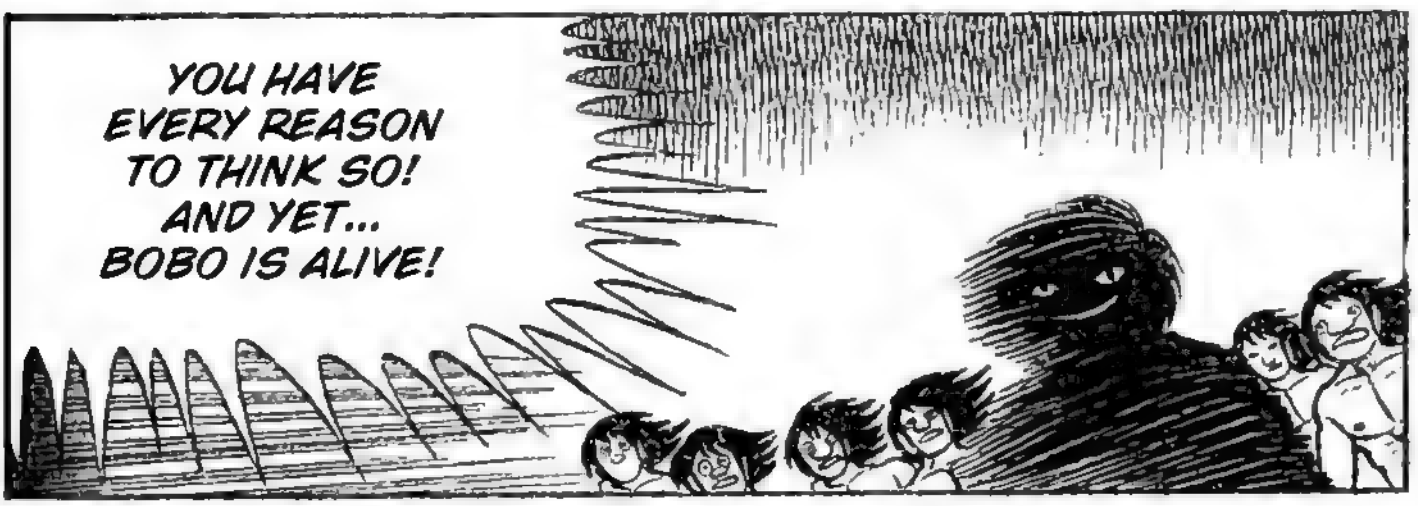
14

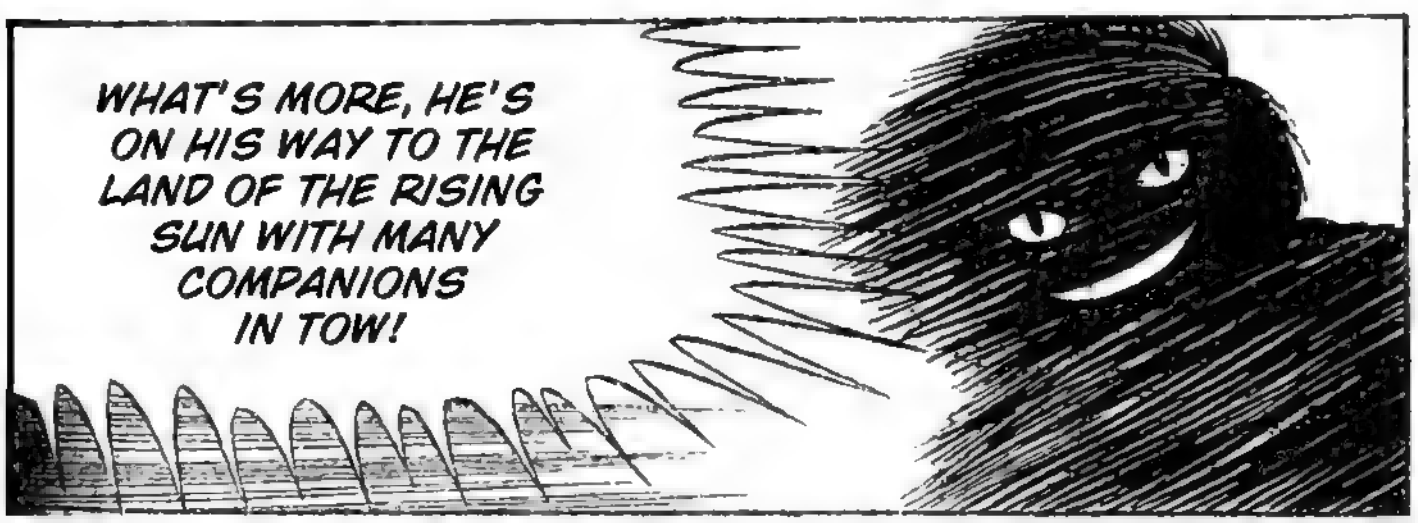

TORCHES
...

WE ARE FROM MAMMOTH VALLEY!
OHH, IT'S THE PEOPLE FROM THE LONE PINE TREE TRIBE! EVERYBODY IS HERE NOW!
WE HEARD THE NEWS...




I DON'T BELIEVE IT!
HOW CAN BOBO STILL BE ALIVE?


YOU HAVE EVERY REASON TO THINK SO! AND YET... BOBO IS ALIVE!


WHAT'S MORE, HE'S ON HIS WAY TO THE LAND OF THE RISING SUN WITH MANY COMPANIONS IN TOW!

WHEN THIS WINTER IS OVER AND THE GREAT PLAINS ARE IN FULL BLOOM, THEY WILL ALL GATHER AT LION'S ROCK!

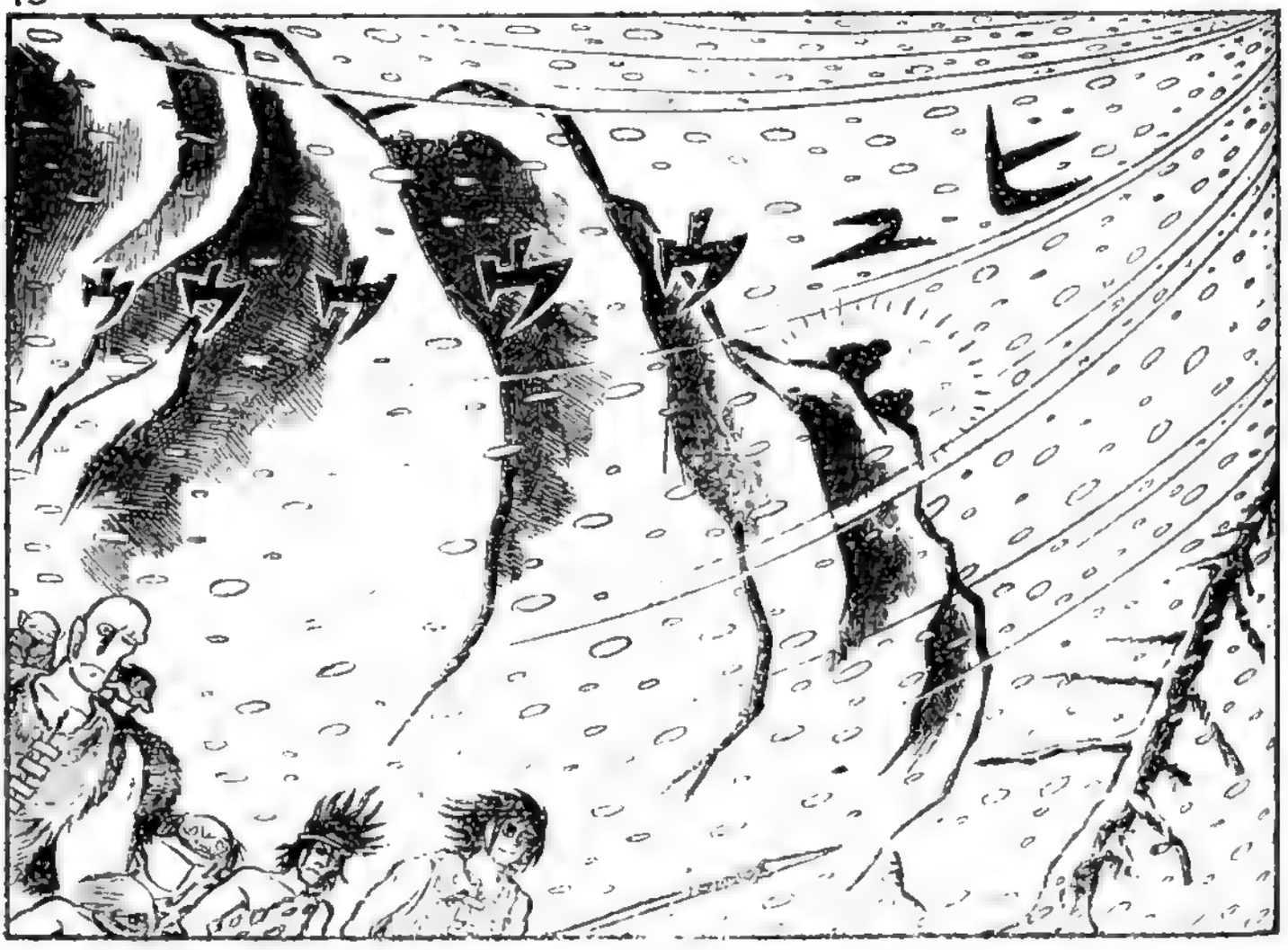
ALRIGHT! LET'S GATHER LOTS OF FRIENDS AND BARRICADE OURSELVES AT LION ROCK!! LET'S PUT UP AS MUCH RESISTANCE AS WE CAN AGAINST KILLER WHALE!

LET'S PROTECT LION'S ROCK UNTIL BOBO COMES AND JOIN HIM AND HIS FRIENDS IN THEIR FIGHT AS SOON AS THEY ARRIVE!

YEAH !!

IT FINALLY STARTED SNOWING ...

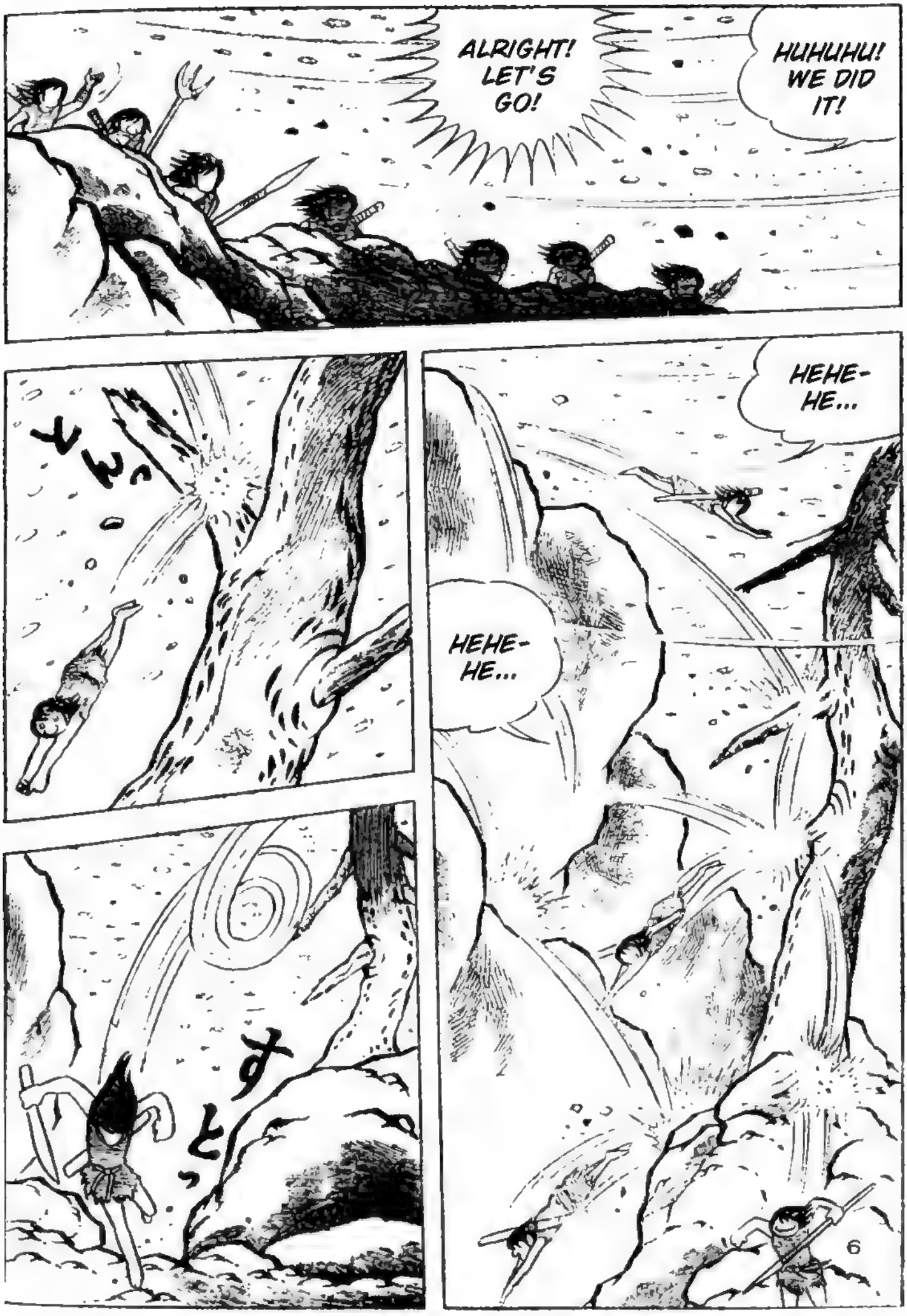
I HAVE A BAD FEELING ABOUT THIS PLACE...


ヒュー
ウウウ

WAAAH! WATCH OUT!

WAAH
!!

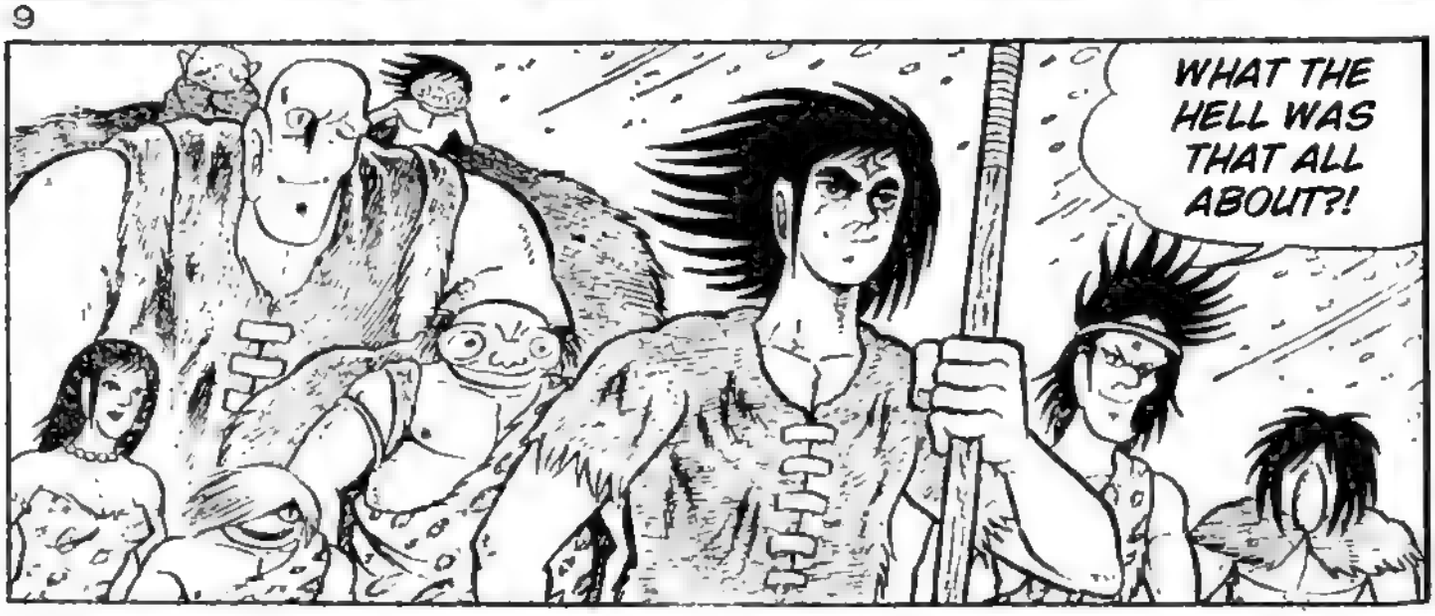
ARGH
!!
ドカーン!!

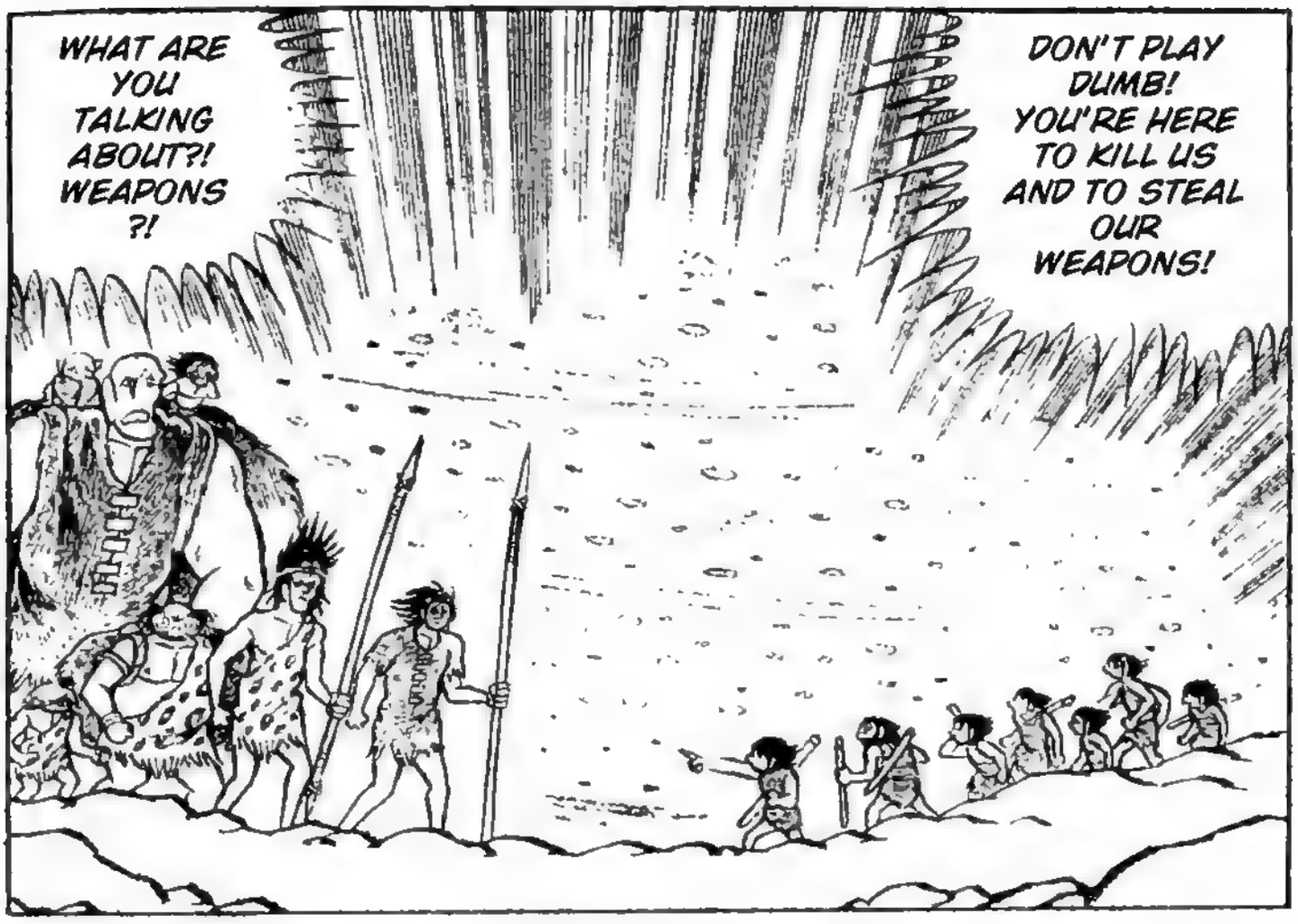

ALRIGHT! LET'S GO!
HUHUHU! WE DID IT!
HEHE-HE...
HEHE-HE...

7

WAAAH
!!

HUHU-
HU
...


WHAT THE
HELL WAS
THAT ALL
ABOUT?!


WHAT ARE YOU TALKING ABOUT?! WEAPONS ?!
DON'T PLAY DUMB! YOU'RE HERE TO KILL US AND TO STEAL OUR WEAPONS!

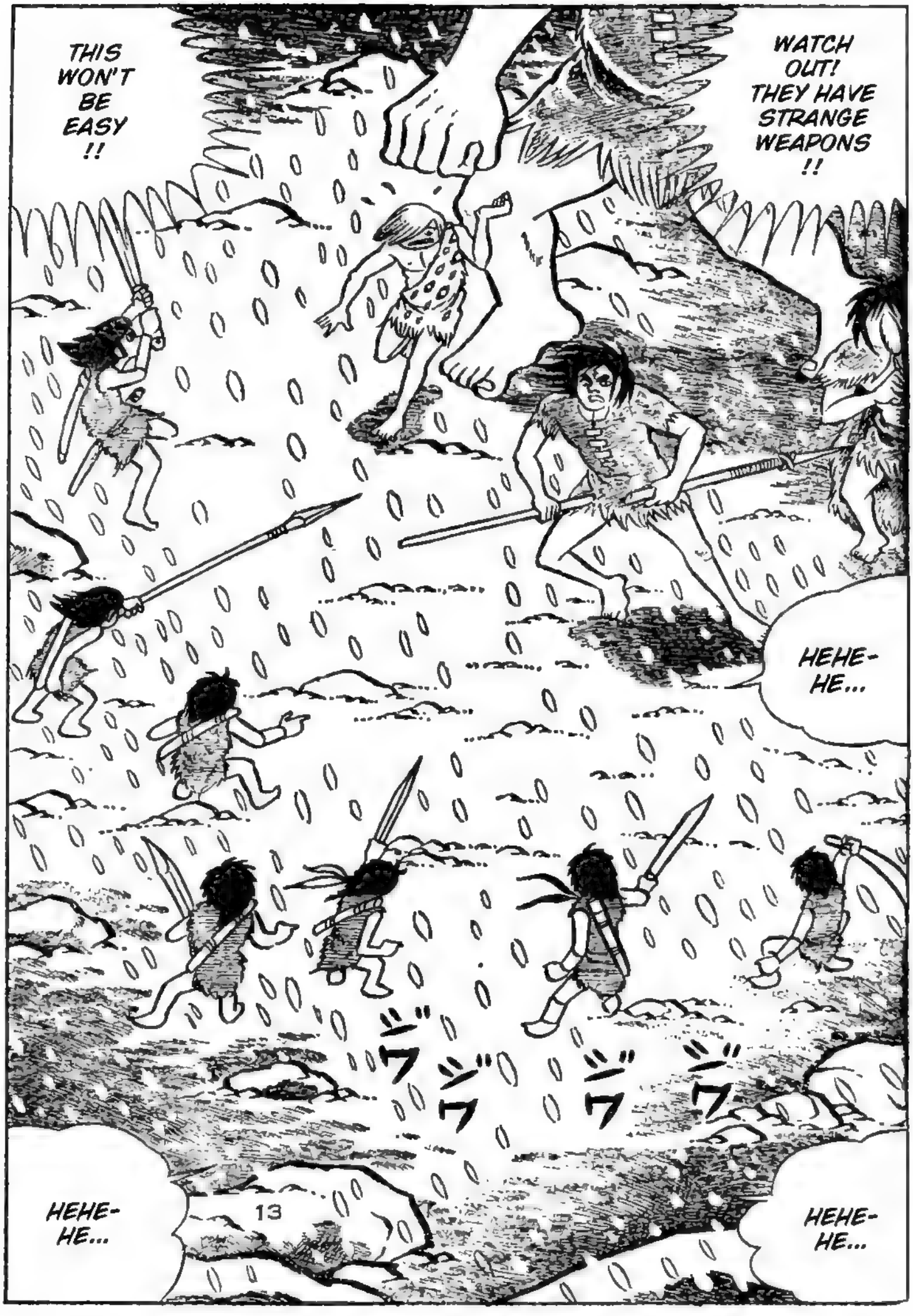
AND YOU'RE AFTER THEM, OBVIOUSLY ...

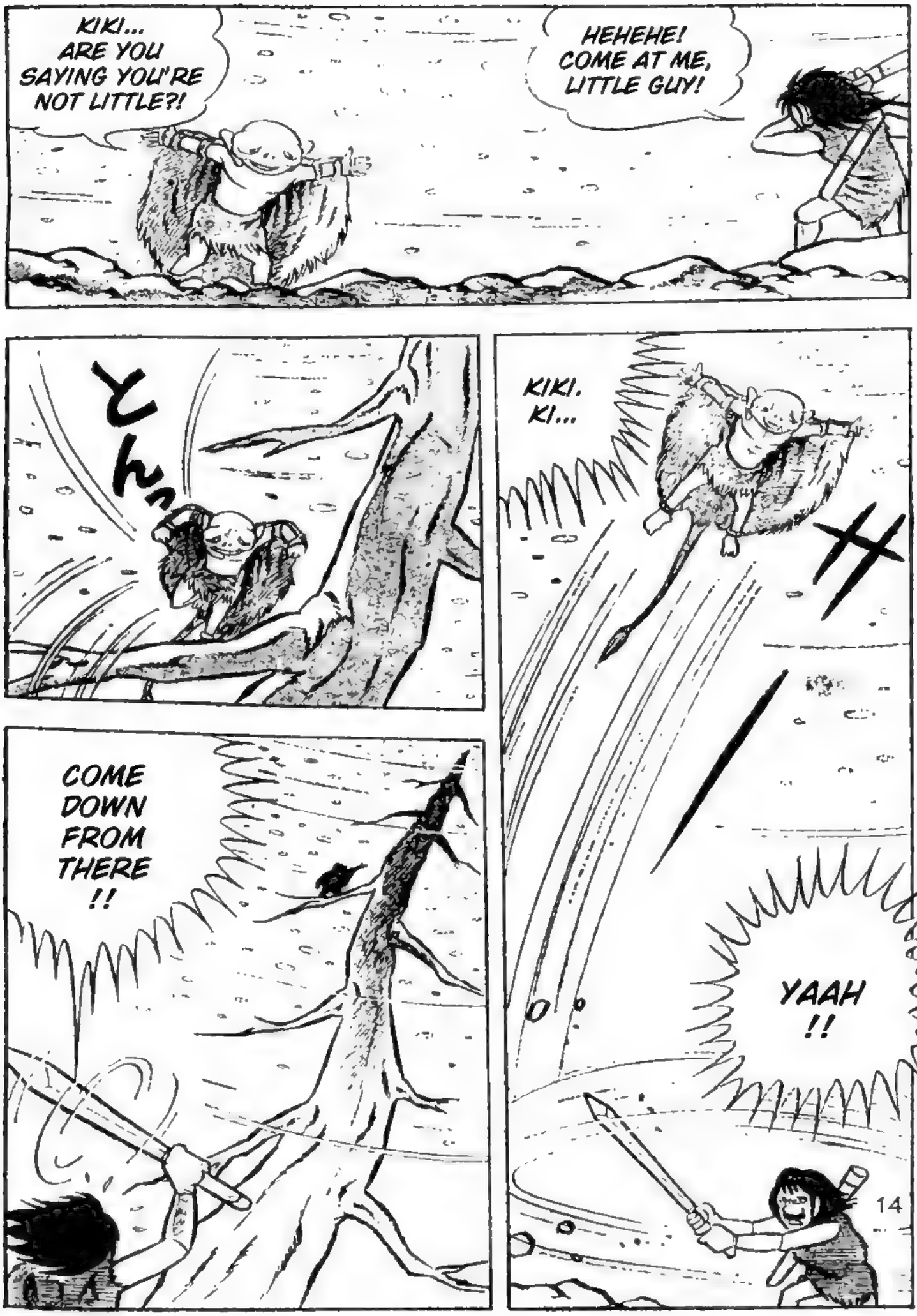
NOW THAT YOU MENTION IT, YOU HAVE STRANGE WEAPONS!

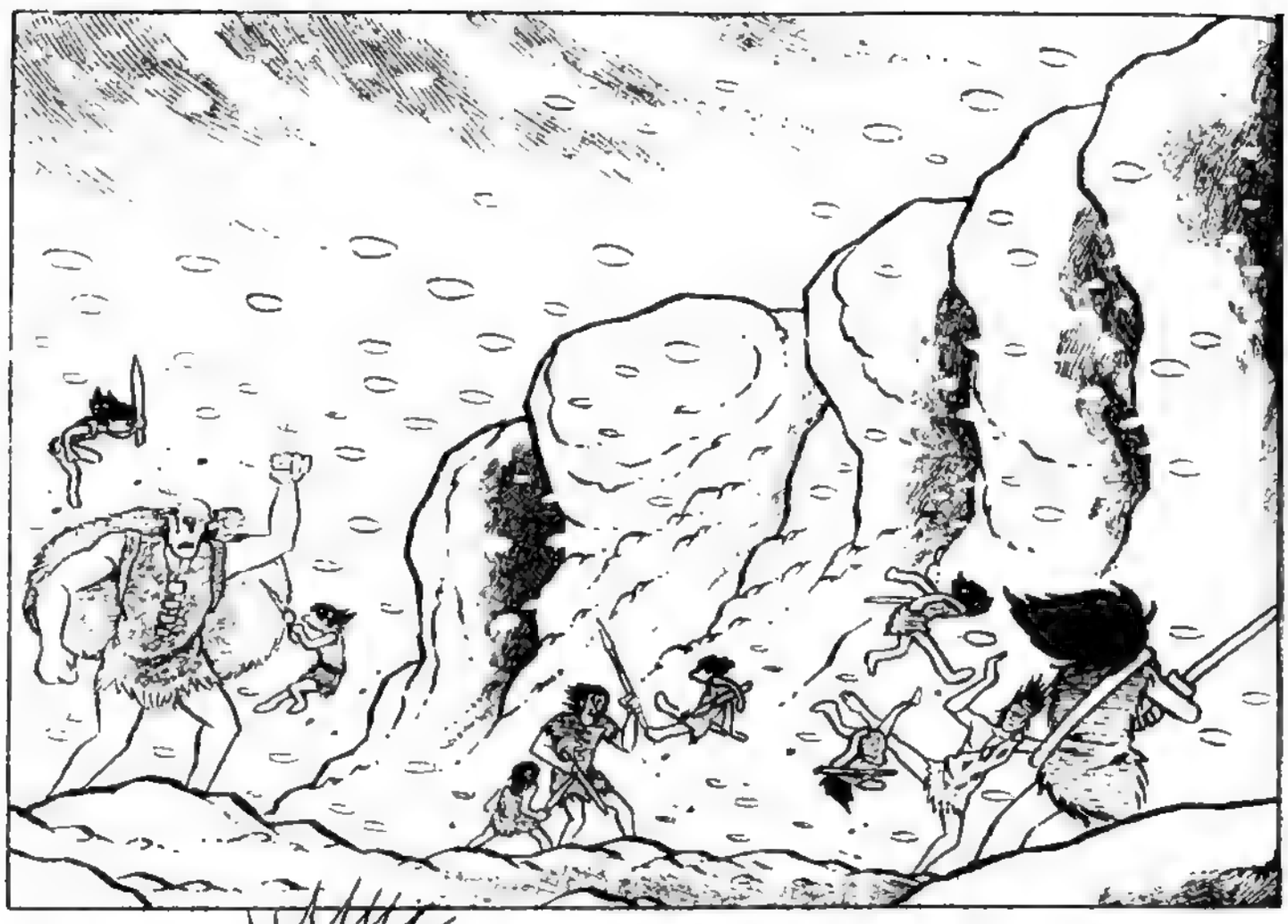
WE ARE NOT YOUR ENEMIES!
DON'T BE RIDICULOUS! WE'RE JUST PASSING THROUGH HERE!

YOU WON'T BE ABLE TO TRICK US!
LIAR !!
W-WAIT !!
LET'S DO THIS!
I SAID WAIT !!
YAAH !!

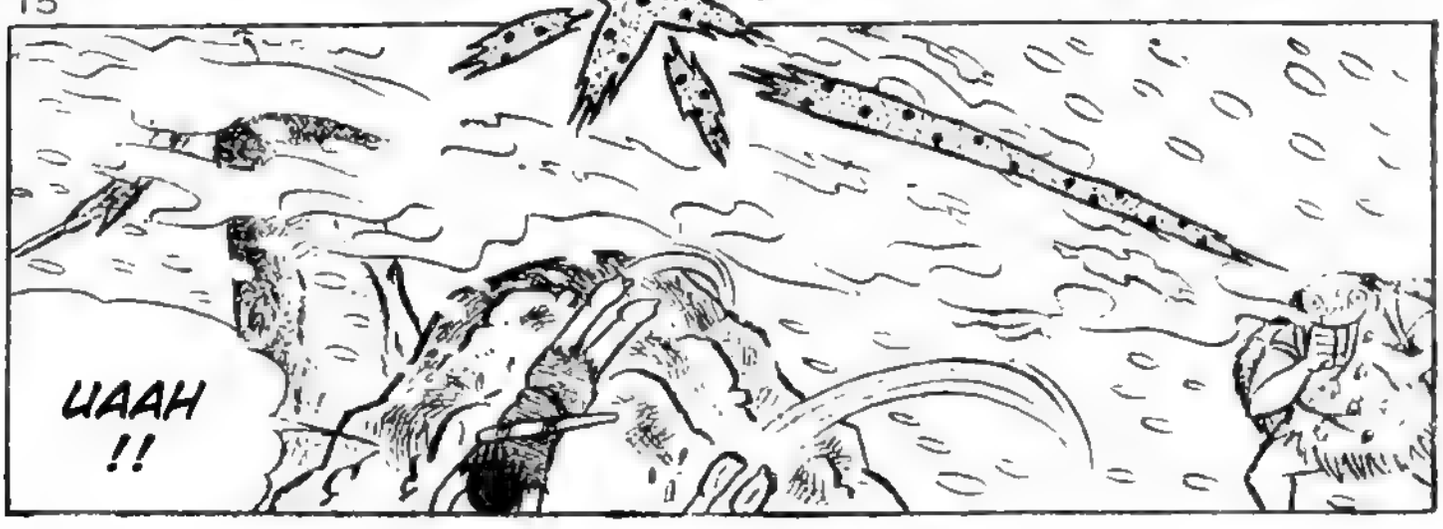
HIYAA !!
OHH !!
WHAT IS THAT ?!
THE NEXT ONE WILL HIT YOU RIGHT IN THE HEAD!
HEHE- HE! YOU SEE ?!

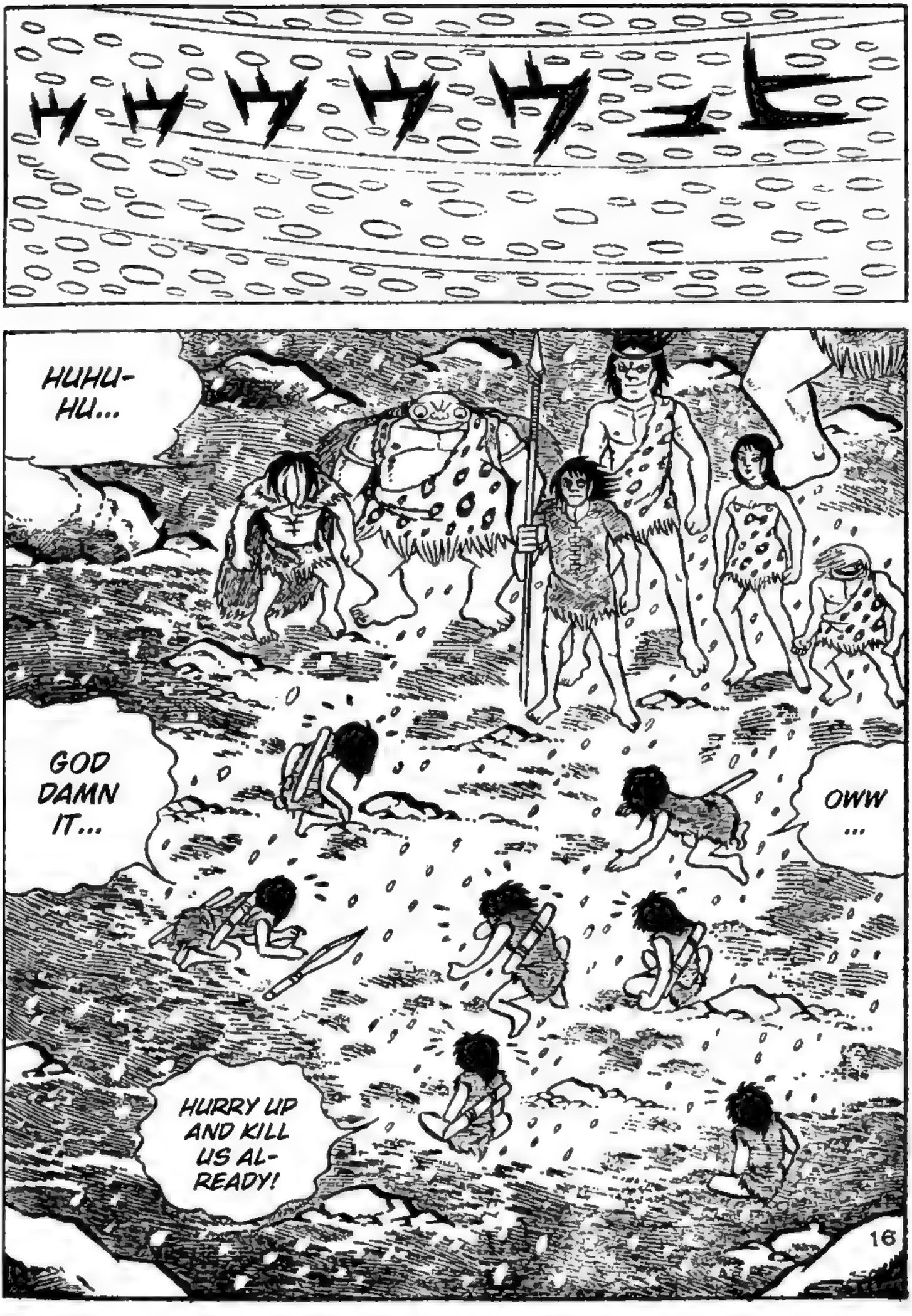

THIS WON'T BE EASY !!
WATCH OUT! THEY HAVE STRANGE WEAPONS !!
HEHE-HE...
HEHE-HE...
HEHE-HE...
ヴ"ヴ"ヴ"ヴ"ヴ"ヴ"


KIKI... ARE YOU SAYING YOU'RE NOT LITTLE?!
HEHEHE! COME AT ME, LITTLE GUY!
YAAH!!
KIKI. KI...
COME DOWN FROM THERE!!



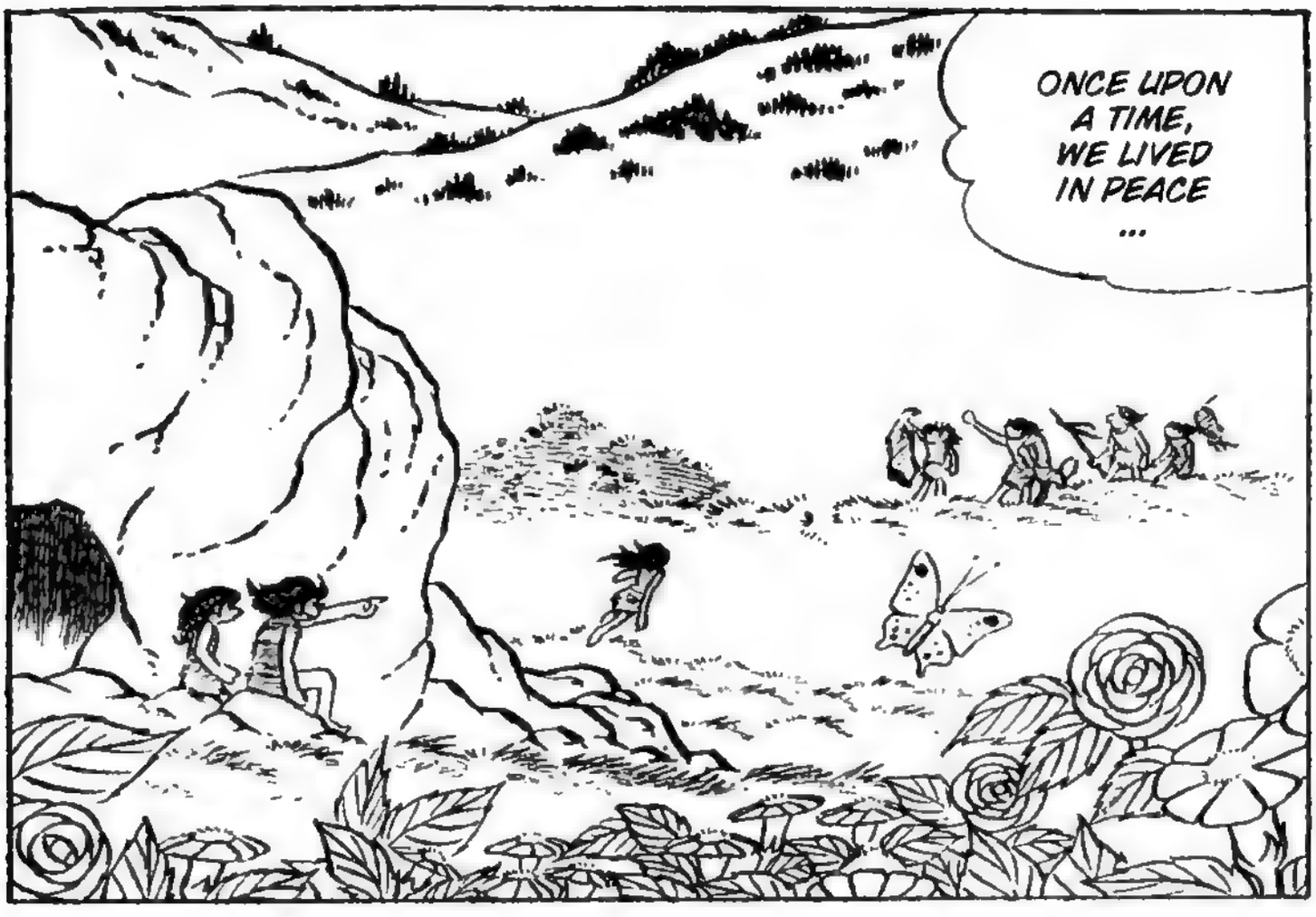
LET ME GO!
WAAH !!


UAAH !!


HUHU-
HU...
GOD
DAMN
IT...
OWW
...
HURRY UP
AND KILL
US AL-
READY!

WHY DON'T YOU GUYS JOIN OUR GROUP?
HMM... WHAT AN INCRED-IBLE WEA-PON!
WE ARE DREAMING OF FOUNDING A GREAT NATION! WOULD YOU BE WILLING TO WORK WITH US TO MAKE THE MOST OF YOUR SKILLS?
WE DON'T TRUST ANYONE ANYMORE!
IT'S NO USE SAYING THINGS LIKE THAT!

...BEEN VICTIMIZED JUST BECAUSE WE'RE DWARVES?
DO YOU HAVE ANY IDEA HOW MUCH WE HAVE...


ONCE UPON A TIME, WE LIVED IN PEACE ...

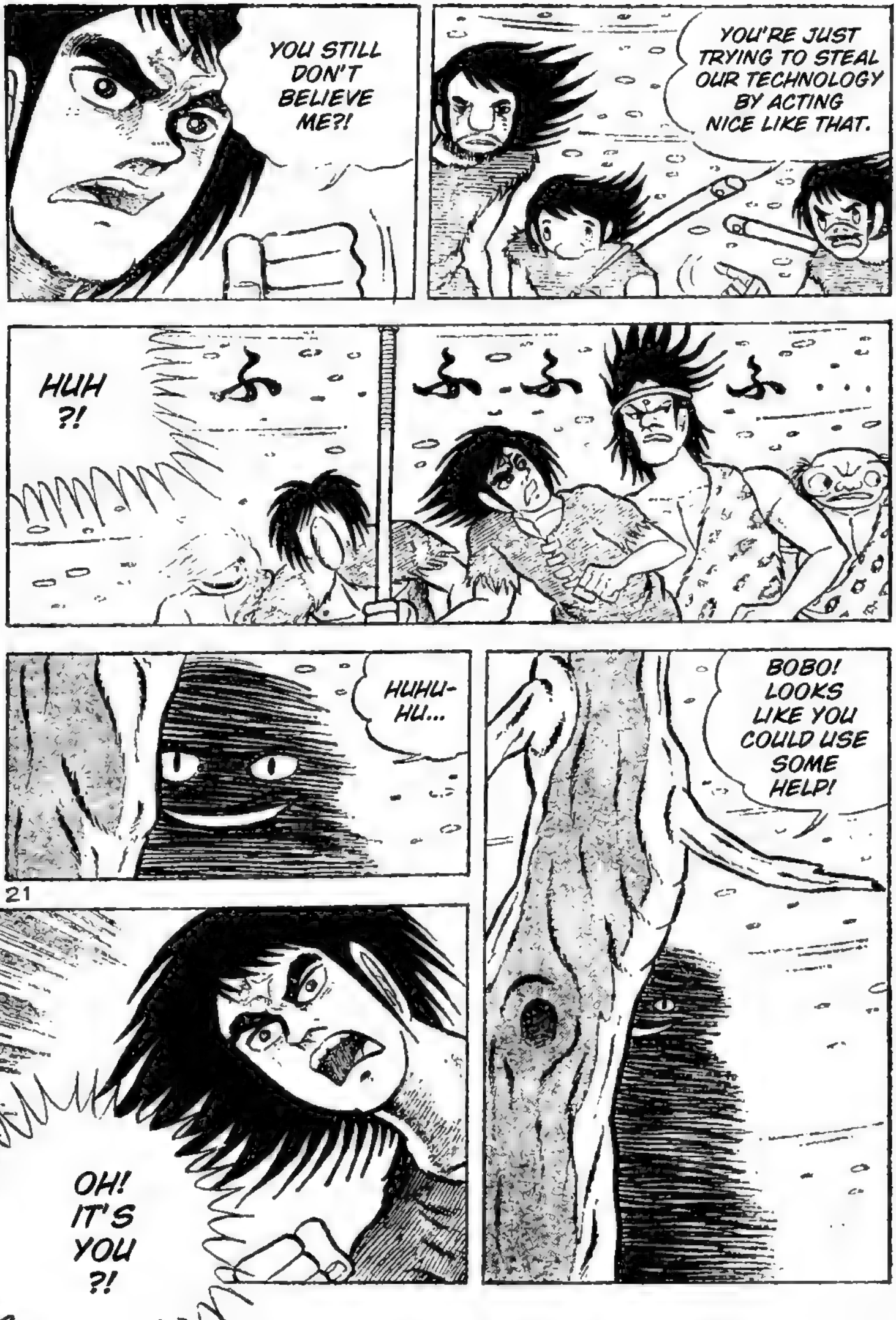
BUT, SIMPLY BECAUSE WE WERE DWARVES, WE WERE CHASED FROM ONE FERTILE LAND AFTER THE OTHER.

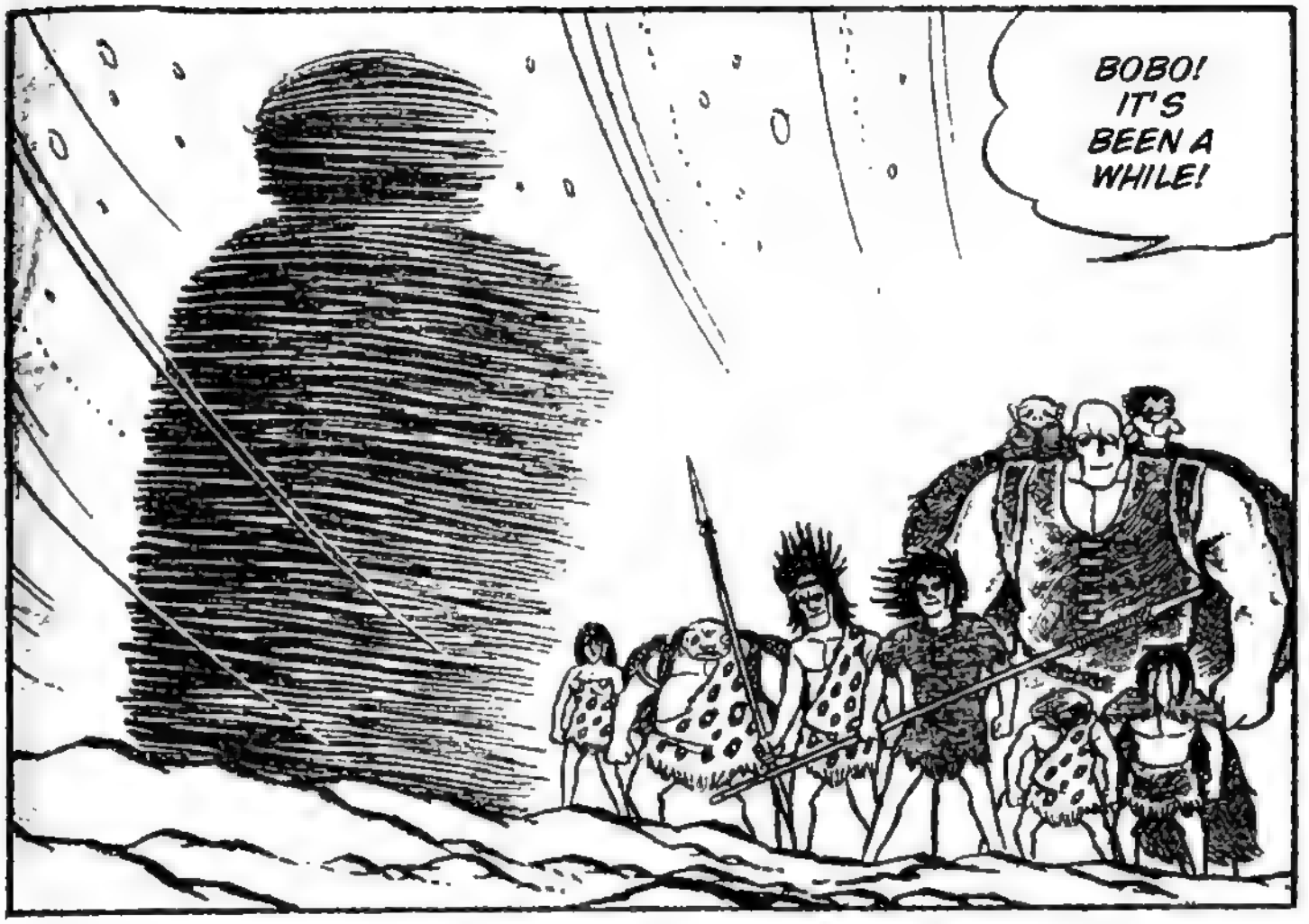
EVENTUALLY, WE WERE DRIVEN INTO THIS ROCKY MOUNTAIN WHERE THERE IS NOT EVEN A BLADE OF GRASS OR A TREE.

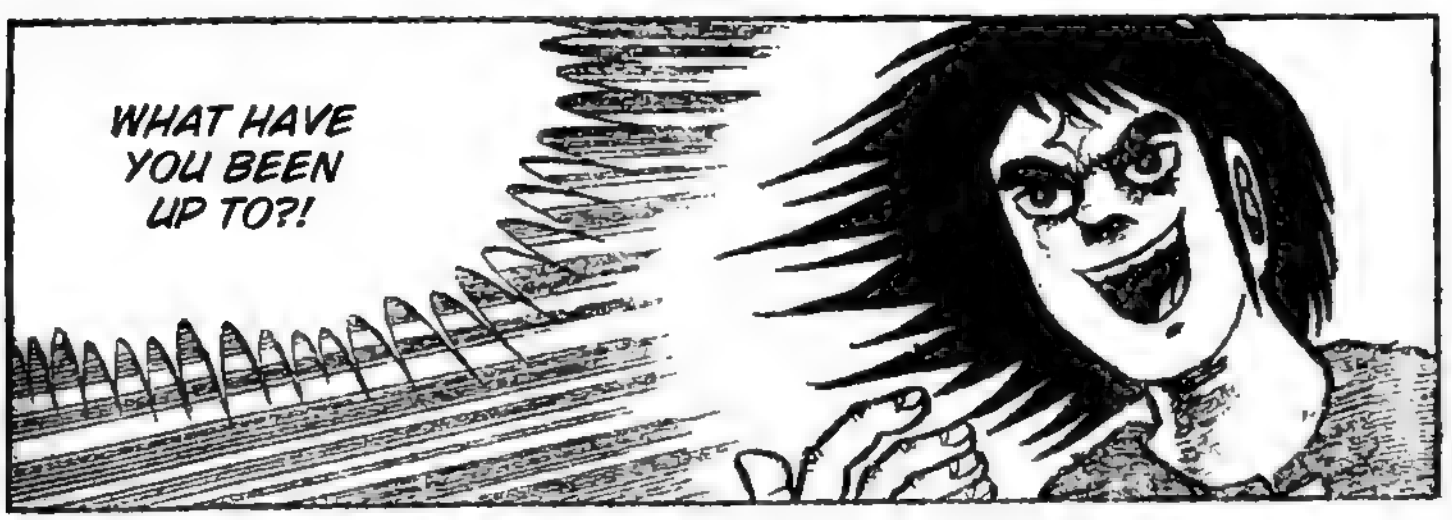
ONE DAY WE WERE MAKING STONE SPEAR-HEADS...

THIS WILL MAKE A GREAT WEAPON!
IT'S REALLY HEAVY!
WHAT IS THIS?
AND AMONG THE MANY STONES WE HAD COLLECTED, THERE WAS A CURIOUS ONE.

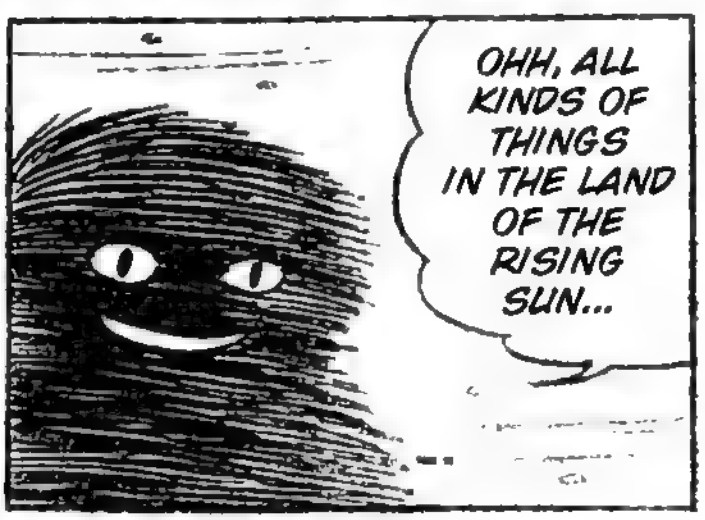
IT'S GLOW-ING!
LOOK ...
SCRAPE SCRAPE
WE NEED TO FIND MORE OF THESE STONES!
IT CUTS REALLY WELL!
OOH !!
S L A S H
IF YOU SAY ANY MORE, YOU'LL GIVE AWAY THE SECRET...
WE DEVISED VARIOUS WAYS TO USE THESE STONES.
I DON'T KNOW WHAT SECRETS YOU HOLD, BUT WOULD YOU LIKE TO JOIN US? HOW ABOUT WE FOUND A NATION TOGETHER?


YOU STILL DON'T BELIEVE ME?!
YOU'RE JUST TRYING TO STEAL OUR TECHNOLOGY BY ACTING NICE LIKE THAT.
HUH ?!
HUHU-HU...
BOBO! LOOKS LIKE YOU COULD USE SOME HELP!
OH! IT'S YOU ?!


BOBO! IT'S BEEN A WHILE!


WHAT HAVE YOU BEEN UP TO?!

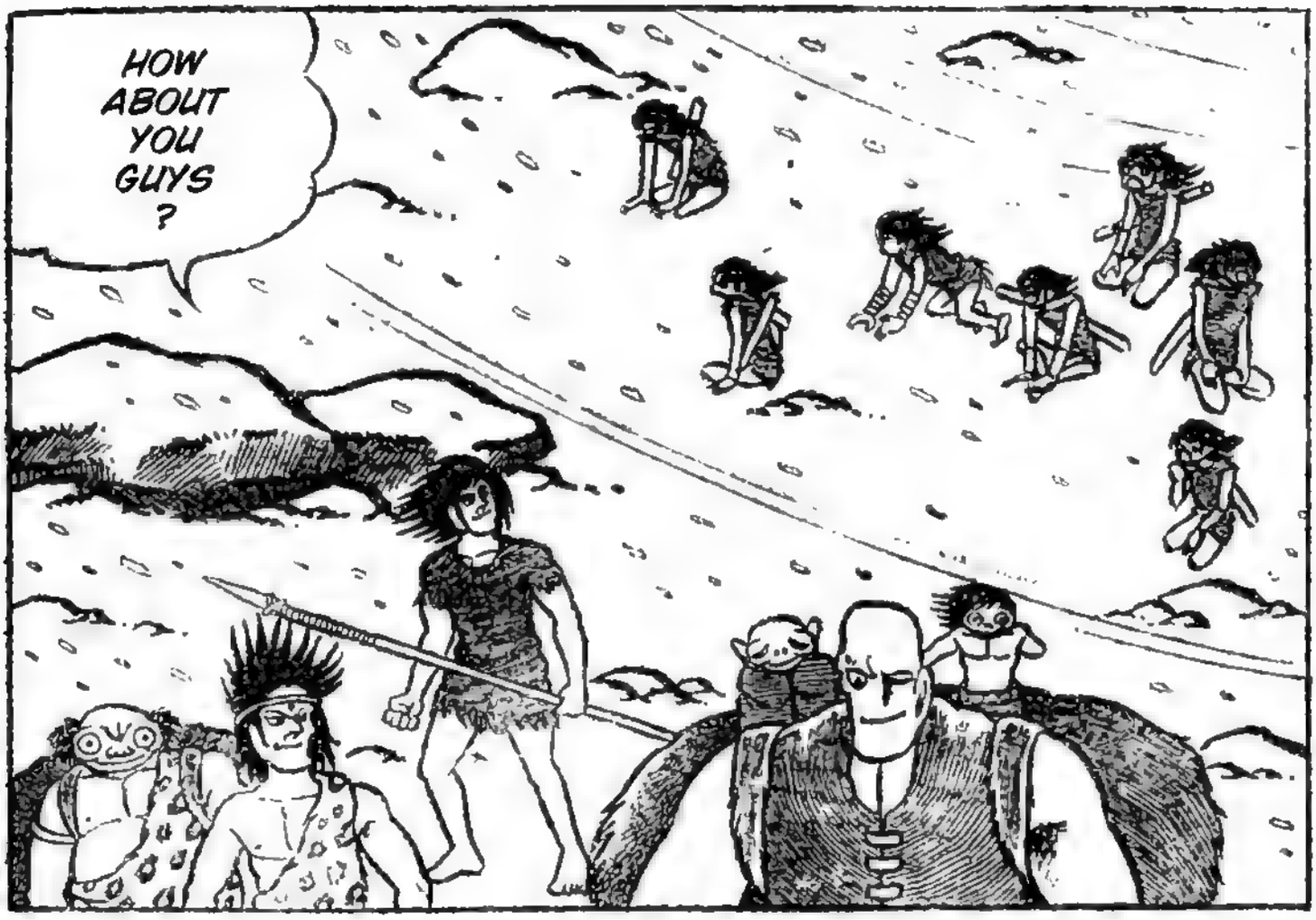
IN THE LAND OF THE RISING SUN?!


OHH, ALL KINDS OF THINGS IN THE LAND OF THE RISING SUN...

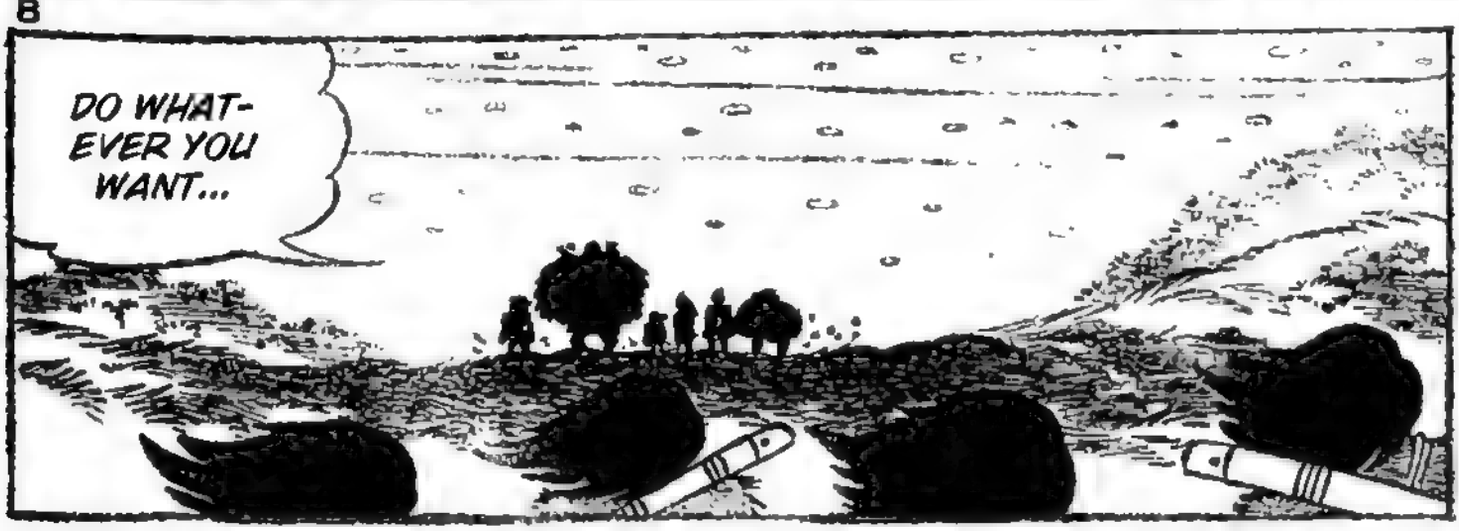
YEAH... BY NOW, EVERYONE SHOULD HAVE GATHERED... BOBO! THEY'RE ALL WAITING FOR YOU!

THAT'S GREAT TO HEAR! I HOPE EVERY-BODY IS DOING WELL?!
BOBO, YOU NEED TO HURRY! OTHERWISE KILLER WHALE WILL NOTICE AND COME DOWN ON US!
I HAVE BEEN IN TOUCH WITH HAYATE AND THE OTHERS AND HAVE TOLD THEM TO HEAD FOR THE LAND OF THE RISING SUN!

SO, EVERYONE, SHALL WE HEAD FOR THE LAND OF THE RISING SUN ?!
I LOOK FORWARD TO IT!
SEE YOU IN THE LAND OF THE RISING SUN!

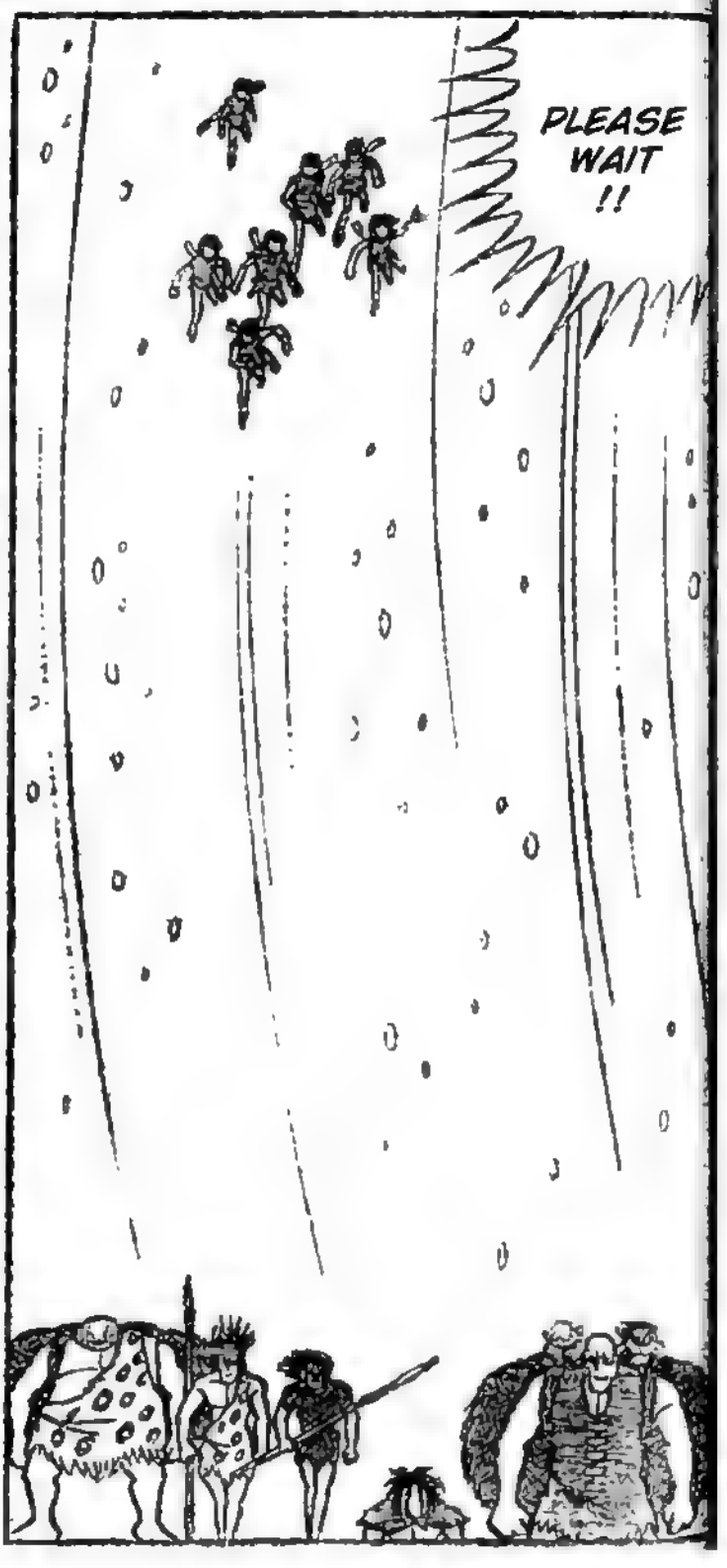

HOW ABOUT YOU GUYS ?

UMM ...
WELL ...

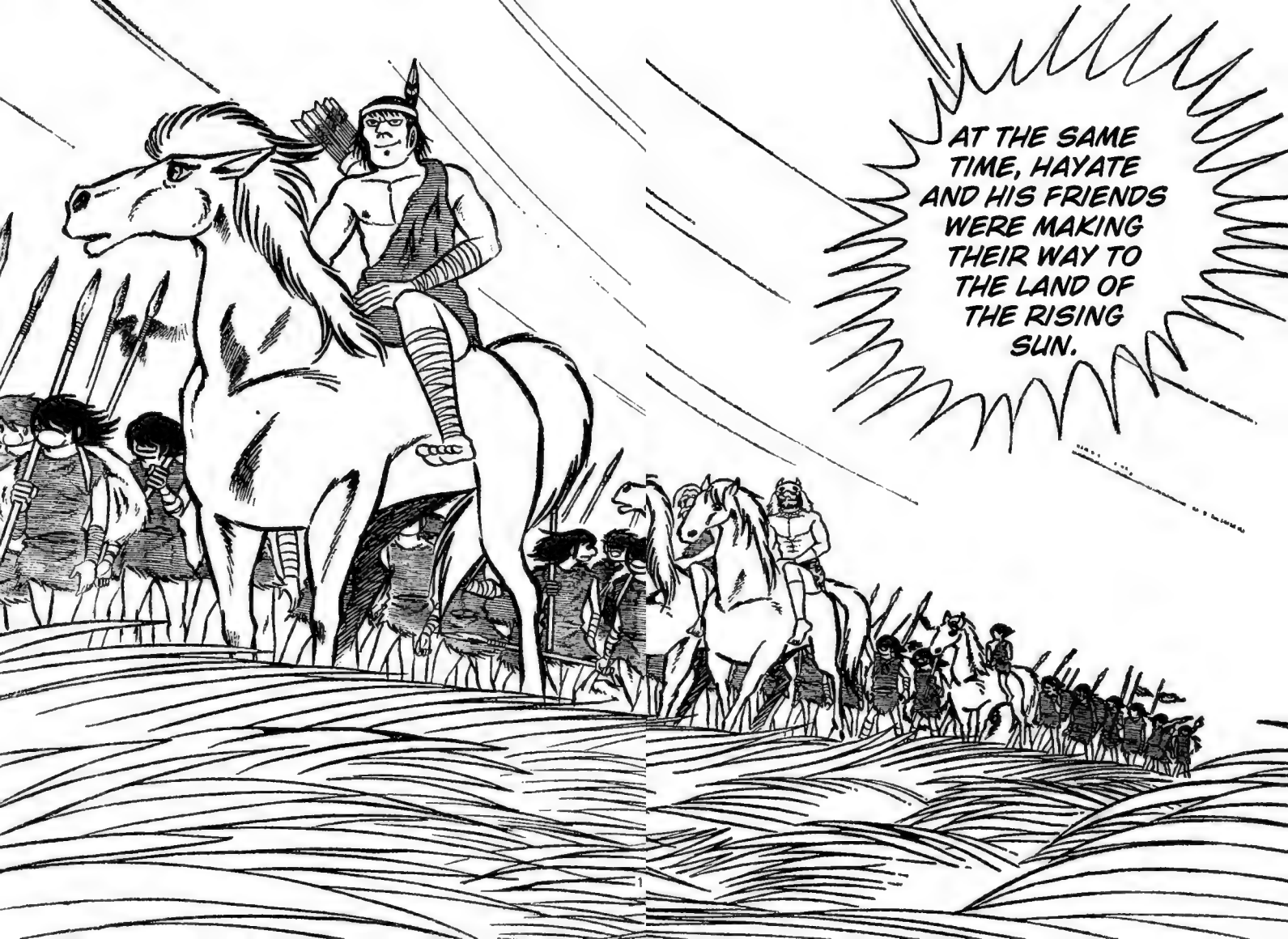

DO WHAT-EVER YOU WANT...

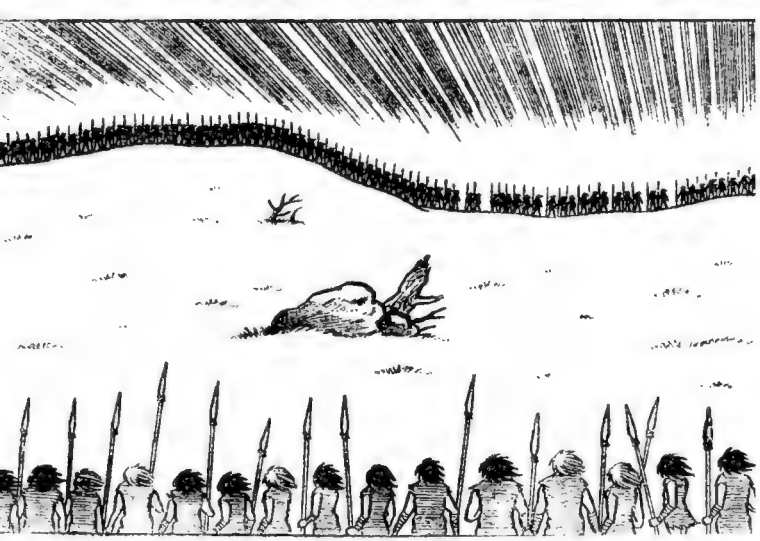
AND THEY SEEM LIKE TRUST-WORTHY PEOPLE...
WE CAN'T STAY ON THIS ROCKY MOUTAIN...
WHAT DO WE DO?

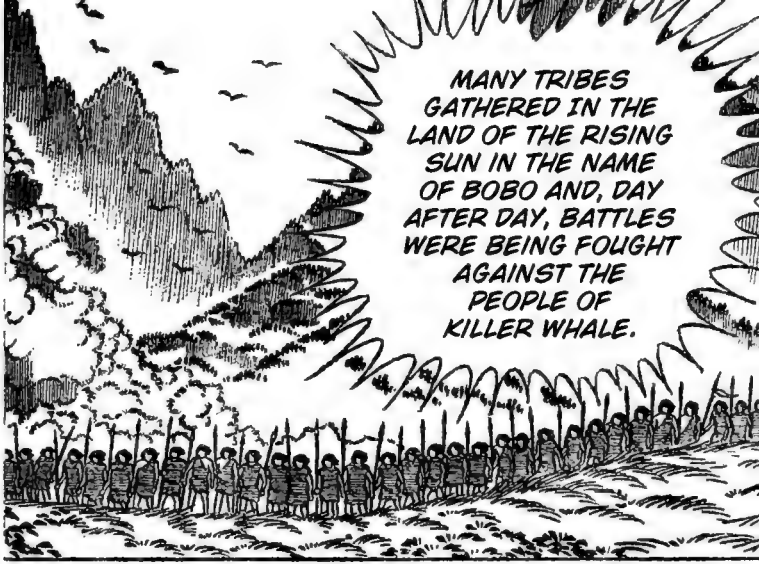
HUHU-HU! I KNEW IT!
OOH! IT'S THEM!

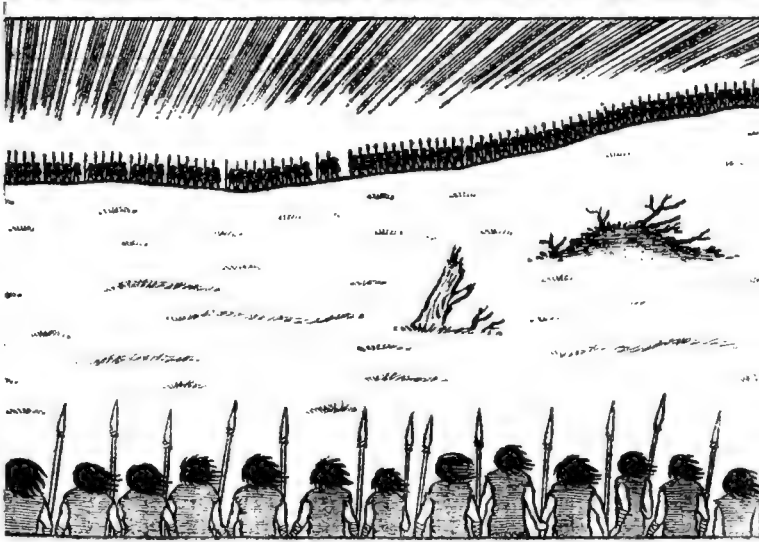

PLEASE WAIT !!

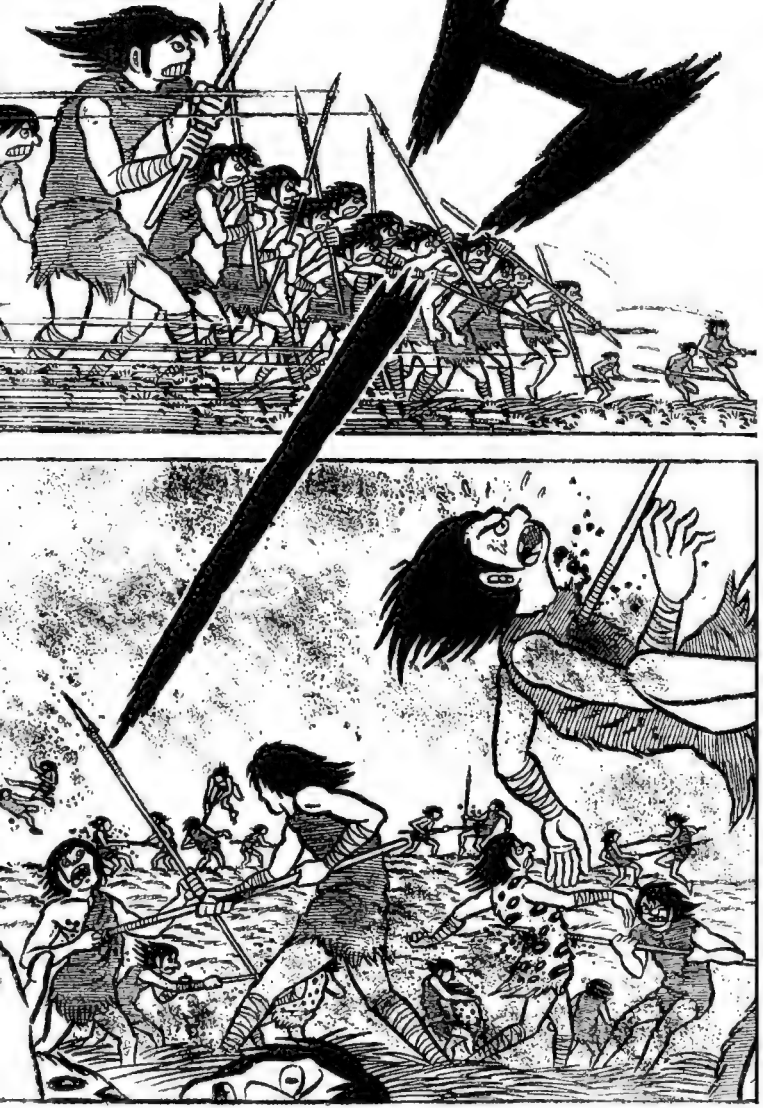
PLEASE, BOBO!
LET US COME WITH YOU!

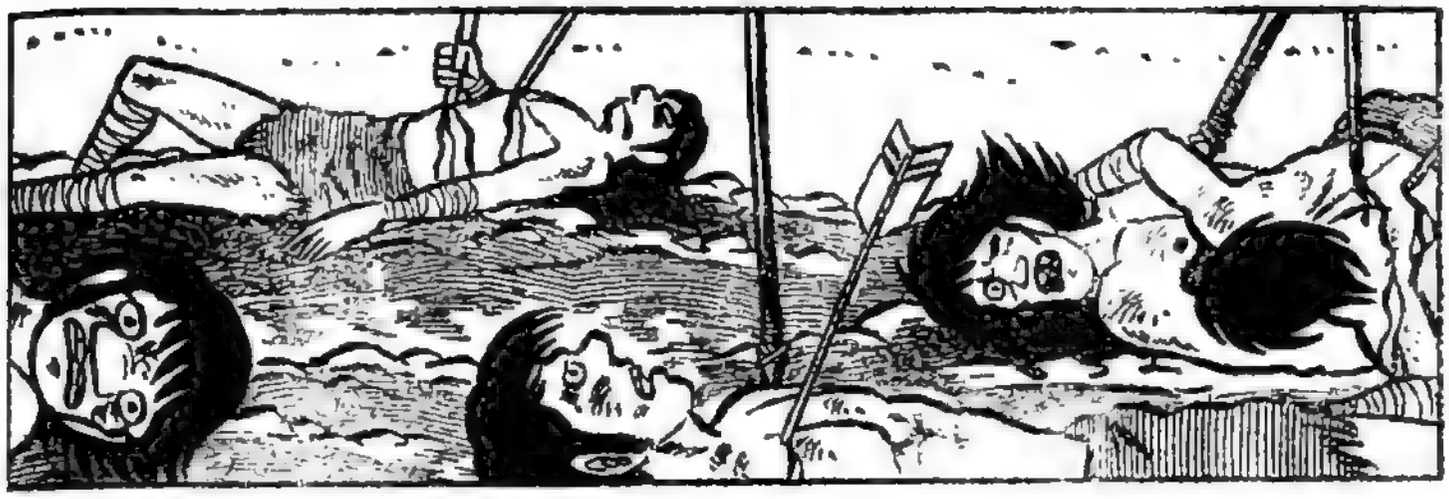

AT THE SAME TIME, HAYATE AND HIS FRIENDS WERE MAKING THEIR WAY TO THE LAND OF THE RISING SUN.

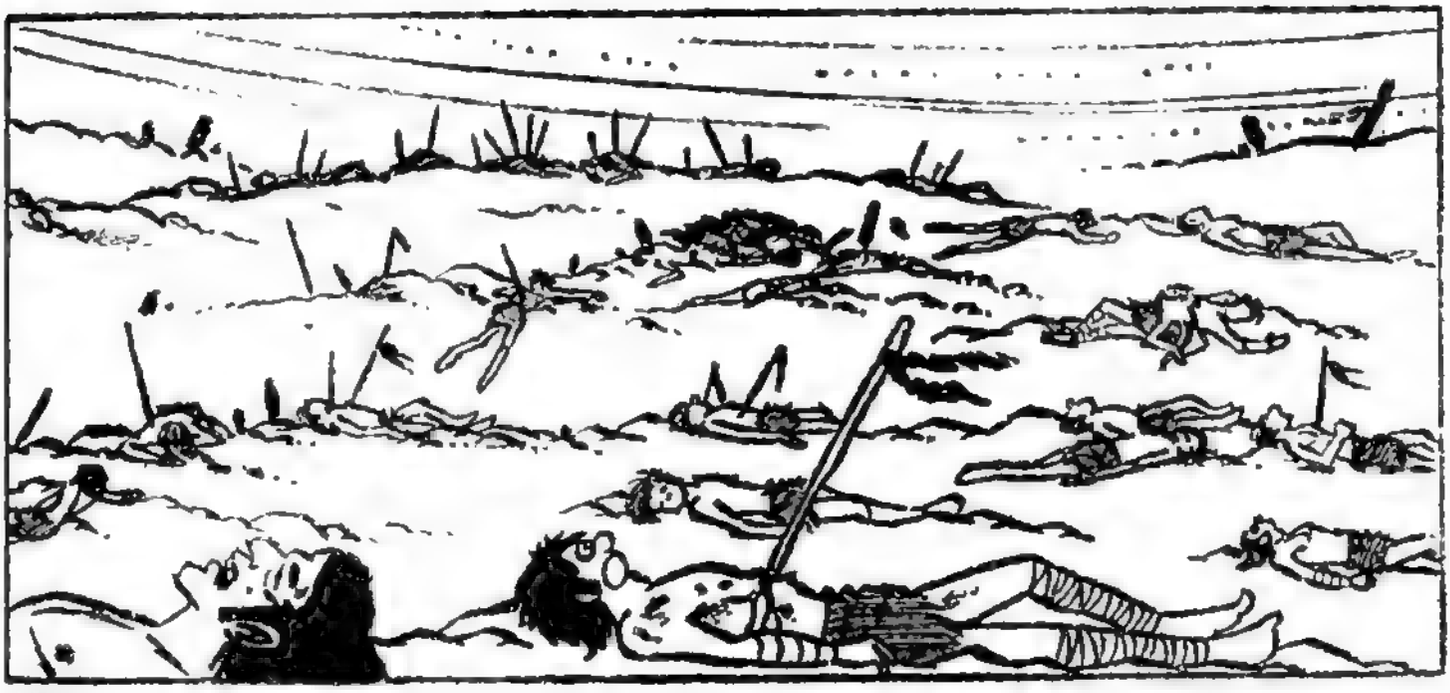



MANY TRIBES GATHERED IN THE LAND OF THE RISING SUN IN THE NAME OF BOBO AND, DAY AFTER DAY, BATTLES WERE BEING FOUGHT AGAINST THE PEOPLE OF KILLER WHALE.









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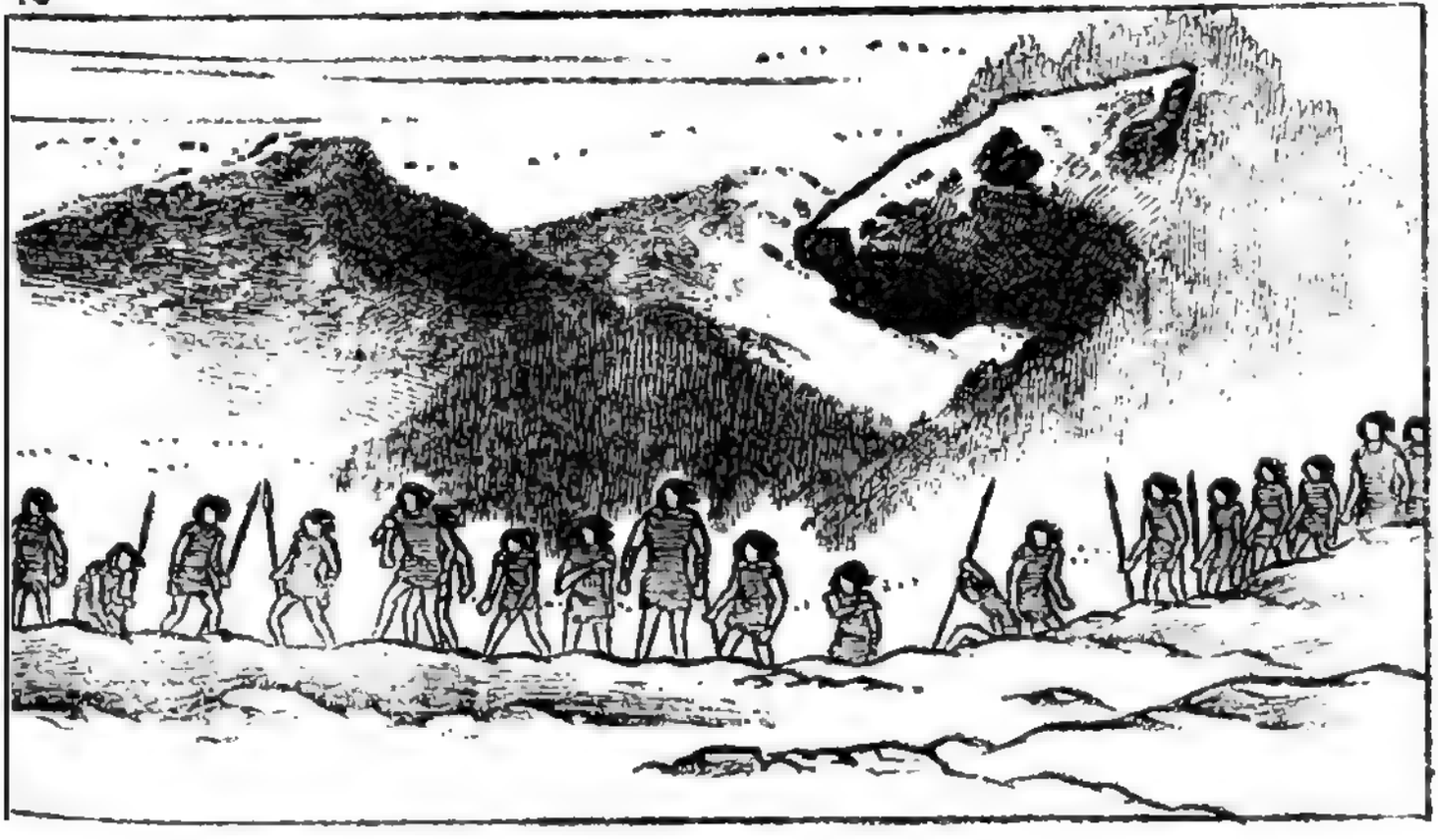
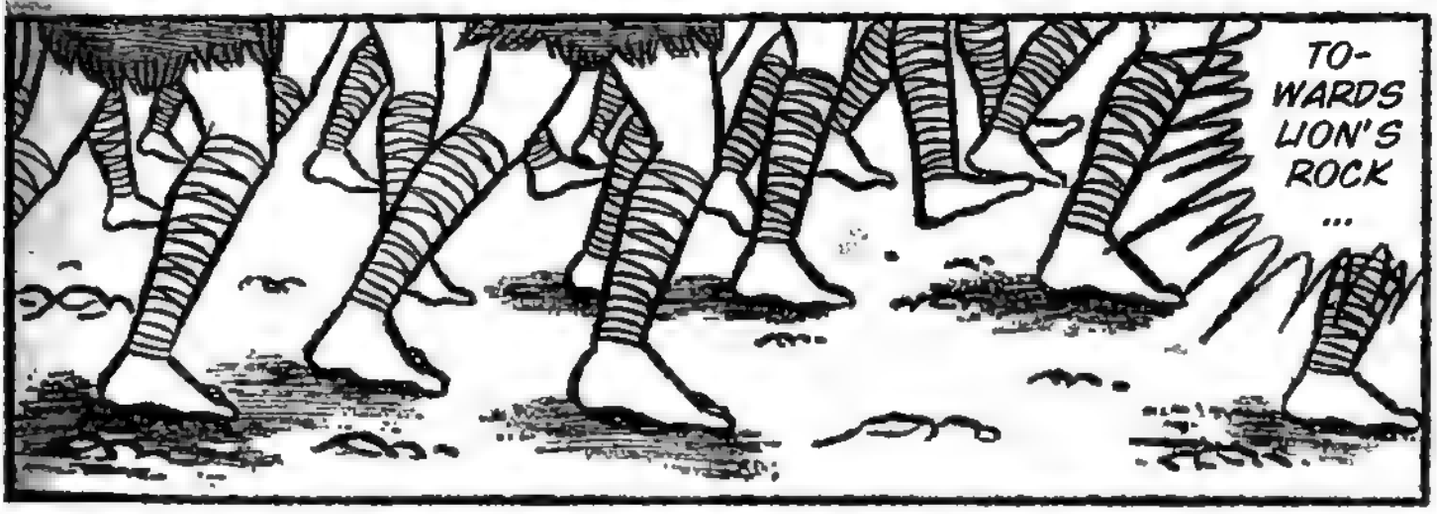


SO MANY PEOPLE DIED...
SHIT !!
DAMN KILLER WHALE!
BOBO WILL COME !!
THAT'S RIGHT!
BUT IF WE CAN LAST THROUGH THIS WINTER...
BOBO WILL COME !!

BOBO AND HIS GROUP ARE PUSHING ONWARDS...

TO-WARDS LION'S ROCK ...


TO-WARDS LION'S ROCK ...

TOWARDS THE LAND OF THE RISING SUN...

A NEW DAWN WAS ABOUT TO BREAK FOR THE LAND OF THE RISING SUN!

THE FIGHT IS JUST BEGINNING!
TO BUILD A PEACEFUL AND PROSPEROUS COUNTRY, OUR HEROES WILL CONTINUE TO PUSH FORWARD!
太陽伝／完

SPECIAL FEATURE: LONG INTERVIEW WITH HIDESHI HINO

HIBARI SHOBO'S HORROR MANGA SERIES IS ONE THAT ANY CHILD WHO GREW UP DURING THE 80S MUST BE FAMILIAR WITH.

AMONG THEM, THE WORKS OF HIDESHI HINO WERE THE ONES THAT SHOCKED AND TRAUMATIZED THE READER THE MOST.

HOW ON EARTH WERE MASTERPIECES SUCH AS "LULLABY OF HELL", WHICH GAVE RISE TO THE URBAN LEGEND THAT READING IT WOULD RESULT IN DEATH THREE DAYS LATER, "PANORAMA OF HELL", WITH ITS VAST AND GROTESQUE SCALE AND "LEGEND OF THE SUN", HINO'S STORY ABOUT THE FOUNDING OF A NATION, CREATED?

PLEASE READ THE STRANGE AND LYRICAL STORIES AS TOLD BY THE MASTER OF HORROR MANGA.

INTERVIEW AND COMPOSITION: YOSHIDA HISITO (EDITORIAL DEPARTMENT)

Directing Light and Shadow

YOSHIDA (HEREAFTER, Y): TODAY WE ARE INTERVIEWING YOU FOR AN END-OF-THE-BOOK SPECIAL FEATURE. I'D LIKE TO ASK YOU ABOUT A VARIETY OF TOPICS, NOT JUST ABOUT "LEGEND OF THE SUN". I HOPE YOU'LL ENJOY IT. FIRST OFF, WHAT KIND OF CHILD WERE YOU AS A BOY, HINO-SAN?

HINO: I WAS A TYPICAL CHILD OF THE 1950IES. IN "LULLABY FROM HELL" (NOTE 1), I PORTRAYED MYSELF AS A GLOOMY BOY WHO STAYED AT HOME (LAUGHS), BUT, IN REALITY, WHEN I CAME HOME FROM SCHOOL, I WOULD IMMEDIATELY THROW MY BAG DOWN AND SAY, "I'M HOME! I'M OFF!" AND PLAY OUTSIDE UNTIL THE EVENING. WELL, SOMETIMES, WHEN IT RAINED, I WOULD DRAW MANGA AT HOME, BUT I WAS A NORMAL BOY.

Y: WHEN WE WERE GROWING UP, THERE WAS A CLEAR DISTINCTION BETWEEN ACTIVE KIDS AND THOSE WHO DREW MANGA, BUT WERE THERE A LOT OF KIDS WHO DREW MANGA IN YOUR TIME, HINO-SAN?

HINO: NO, THERE WEREN'T MANY. THERE WERE KIDS WHO WOULD DRAW TETSUJIN 28-GO DURING BREAKS AT SCHOOL, BUT I DON'T THINK THEY HAD ANY IDEA OF DRAWING MANGA AS A WORK OF ART. I DID, THOUGH. I WAS INFLUENCED BY SHIGERU SUGIURA (NOTE 2), AND I CHANGED THE TITLE FROM "SARUTOBI SASUKE" TO "SARUTOBI USUKE" (LAUGHS). I REALLY LIKED SHUEISHA'S HARDCOVER BOOKS "OMOSHIRO MANGA BUNKO," AND COLLECTED THEM. SO I BOUGHT CARDBOARD, ROLLED UP CONSTRUCTION PAPER AND IMITATED THEM BY ADDING A SPINE.

Y: OH, SO YOU EVEN BOUND THE BOOK PROPERLY!

HINO: I ALSO MADE THE INSIDE BY GLUEING THE CONSTRUCTION PAPER TOGETHER. I WAS SATISFIED WITH JUST MAKING THE COVER, SO I LEFT THE INSIDE BLANK.

Y: WHEN WAS THE LAST TIME YOU DREW MANGA LIKE THAT?

HINO: WHEN I WAS IN ELEMENTARY SCHOOL, I WAS JUST IMITATING AND I DIDN'T START DRAWING SERIOUSLY UNTIL I WAS IN HIGH SCHOOL. MY FRIENDS TOLD ME I WAS GOOD AT MANGA, BUT I DIDN'T THINK I WOULD BECOME A MANGA ARTIST AT THE TIME, SO I DIDN'T EVEN THINK ABOUT IT.

Y: THAT'S RIGHT. NOWADAYS PEOPLE HAVE A CERTAIN IDEA OF HOW TO BECOME A MANGA ARTIST, BUT BACK THEN PEOPLE DIDN'T HAVE ANY IDEA.

HINO: THERE WAS NO IMAGE OF "DRAWING MANGA AS A JOB" AT THE TIME. I LIKED READING MORE THAN ANYTHING. I WAS A BIG FAN OF SHIGERU SUGIURA AND OF COURSE "TETSUJIN 28-GO" WAS ALSO INTERESTING. EACH OF MY FRIENDS IN CLASS BOUGHT A MONTHLY MANGA MAGAZINE AND WE ALL TOOK TURNS READING IT. THAT LASTED US A WHOLE MONTH.

Y: YOU STARTED DRAWING SERIOUSLY WHEN YOU WERE IN HIGH SCHOOL, BUT I THINK YOU WANTED TO MAKE MOVIES BEFORE THAT.

HINO: THAT'S RIGHT. MY DAD WAS A FILM BUFF, SO HE OFTEN TOOK ME TO THE MOVIES. THERE WERE FIVE MOVIE THEATERS THAT SHOWED JAPANESE FILMS AND ONE MOVIE THEATER THAT SHOWED FOREIGN FILMS JUST A SHORT WALK FROM OUR HOUSE, SO I WATCHED A LOT OF MOVIES. I THINK IT WAS AROUND MIDDLE SCHOOL THAT I STARTED TO BE CONSCIOUS OF THE NAMES AKIRA KUROSAWA AND TOSHIRO MIFUNE. I WAS REALLY IMPRESSED BY THE MOVIE "THRONE OF BLOOD" THAT I WATCHED AS A CHILD.

THEN I SAW A MOVIE CALLED "SEPPUKU" DIRECTED BY MASAKI KOBAYASHI. IT WON AN AWARD AT THE CANNES FILM FESTIVAL AND IS BASICALLY THE PINNACLE OF BUSHIDO MOVIES. WHEN I SAW THAT MOVIE, I WAS REALLY STRUCK BY THE CONTRAST BETWEEN BLACK AND WHITE AND THE SMELL. YOU COULD ALMOST SMELL THE DIFFERENT TIME PERIOD. AND SO I THOUGHT "MOVIES ARE REALLY AMAZING." AND THEN, ALL AT ONCE, I THOUGHT TO MYSELF "IT WOULD BE GREAT TO BE A MOVIE DIRECTOR." EVEN IF I COULDN'T BE A DIRECTOR, I STARTED TO THINK THAT I WOULD LIKE TO BE A CAMERAMAN OR DO SOME KIND OF JOB IN THE MOVIE INDUSTRY. SO I STARTED DRAWING SCENES FROM VARIOUS MOVIES.
I LIKED RYUNOSUKE AKUTAGAWA'S NOVELS, SO I THOUGHT ABOUT WHAT IT WOULD BE LIKE TO TURN "HELL SCREEN" INTO A MOVIE. I WOULD DOODLE STORYBOARD-LIKE DRAWINGS WHILE IMAGINING EACH SCENE, THINKING, "THIS CAN'T BE IN BLACK AND WHITE, IT SHOULD BE IN COLOR," DURING CLASS. IT SEEMS THAT SOMEONE SITTING NEXT TO ME HAPPENED TO BE WATCHING AND ONE MORNING HE PUT A PENCIL AND A PIECE OF PAPER ON MY DESK. I WONDERED, "WHAT IS THIS?" AND IT TURNED OUT TO BE MANGA. IT WAS A GEKIGA MANGA AT THE TIME. I LOOKED AT IT AND IT WAS SO GOOD THAT I WAS AMAZED. THEN I SUDDENLY REMEMBERED, "COME TO THINK OF IT, I USED TO DRAW MANGA A LOT WHEN I WAS A KID." WITH MANGA, I COULD CREATE A PROPER WORK, NOT JUST A STORYBOARD.

Y: SO YOU HAD STOPPED DRAWING MANGA WHEN YOU WERE IN HIGH SCHOOL?

HINO: RIGHT. I HAD COMPLETELY FORGOTTEN ABOUT IT.

Y: SO EVEN IF YOU DID DRAW, IT WAS STORYBOARD-LIKE STUFF.

HINO: YES, BUT I THINK HE THOUGHT I WAS DRAWING MANGA. WITH MANGA, YOU CAN CREATE A BEGINNING AND AN END. I THOUGHT IT WAS MORE INTERESTING THAN STORYBOARDING. SO I STARTED BECAUSE OF HIS INFLUENCE.
BUT UP UNTIL THEN I HADN'T EVEN THOUGHT ABOUT DRAWING MANGA, AND I'D FORGOTTEN ABOUT IT, SO THERE WAS NO WAY I COULD COMPETE WITH WHAT HE SHOWED ME. IT WAS SO TOUGH WHEN I SHOWED MY DRAWINGS TO MY FRIENDS AND THEY'D SAY, "WHAT'S THIS? YOUR DRAWINGS AREN'T INTERESTING!"
I THOUGHT, "I WANT TO CATCH UP! I WANT TO SURPRISE EVERYONE!" AND BEFORE I KNEW IT, I WAS HOOKED. IN FACT, DRAWING MANGA WAS A BIG DEAL. AT THE TIME, MANGA WAS REALLY GETTING POPULAR, AND MAGAZINES LIKE "GARO" WERE STARTING TO APPEAR. "SASUKE" BY SANPEI SHIRATO (NOTE 3) HAD ALSO STARTED AND A NEW TREND WAS EMERGING.

Y: AT THAT TIME, THE AGE GROUP THAT READ MANGA WAS BECOMING MUCH OLDER, WASN'T IT?

HINO: SOME OF MY HIGH SCHOOL FRIENDS WERE ALSO READING MANGA.
I DIDN'T DRAW MANGA EITHER, BUT I DID READ IT. ANYWAY, "GARO" HAD A BIG INFLUENCE ON ME. IT HAD A DIFFERENT IMAGE FROM THE BOYS' MANGA THAT HAD BEEN PUBLISHED UP TO THAT POINT. I THOUGHT, "THIS COULD BE INTERESTING," AND STARTED DRAWING AGAIN.

Y: GEKIGA IS KIND OF LIKE "EXPRESSING MOVIES IN MANGA FORM," ISN'T IT?

HINO: THAT'S THE IMPRESSION I GOT. IT WAS A QUICK START. WITH JUST PEN AND PAPER, YOU CAN CREATE A WORLD. THAT'S WHY I HAD BEEN OBSESSED WITH THE "CONTRAST OF BLACK AND WHITE" IN THE FIRST PLACE.

Y: I REALLY FEEL THAT IN YOUR WORK, EVEN IN THE WAY YOU USE COLOR.

HINO: WHEN IT COMES TO COLOR, SOME EDITORS WILL SAY, "WE HAVE FOUR COLORS TO WORK WITH, SO LET'S USE ALL OF THEM." THEY'LL LOOK AT MY MANUSCRIPT AND

SAY, "THERE'S NOT ENOUGH GREEN IN IT." BUT THAT'S NOT THE CASE. FOR EXAMPLE, I MIGHT HAVE WANTED TO USE ONLY REDS... OF COURSE, THERE ARE TIMES WHEN I'LL USE A VARIETY OF COLORS. FOR EXAMPLE, WHEN I DRAW A VARIETY OF FLOWERS, LIKE IN "ILLUSIONARY ISLAND" (NOTE 4). BUT IT DEPENDS ON THE CASE. IF I WANT A STRONG MONOCHROMATIC IMPRESSION, I MIGHT USE ONLY SEPIA TONES.

Y: YOUR USE OF COLOR STRIKES ME AS BEING MORE LYRICAL AND LESS CONCERNED WITH MAKING A FLASHY IMPRESSION.

The End of Absolute Loneliness

Y: SO, WHILE SEARCHING FOR YOUR OWN DIRECTION, YOU SUBMITTED TO "COM" AND "GARO" AROUND THIS TIME.

HINO: WHILE I WAS DOING THAT, I GRADUATED FROM HIGH SCHOOL. SOME FRIENDS JOINED THE ANIMATION COMPANY TOKYO MOVIE. I THOUGHT I MIGHT BECOME AN ANIMATOR TO MAKE A LIVING, BUT I WAS TOLD THAT MY DRAWING STYLE WAS TOO STRONG AND NOT SUITABLE FOR THE JOB. I THOUGHT THAT IF I COULD MAKE A LIVING BY DRAWING, IT WOULD BE A GOOD WAY TO LEARN DOING THAT, BUT I WAS TURNED AWAY.

Y: I SEE (LAUGHS).

HINO: I HAD NO CHOICE BUT TO GET A PART-TIME JOB, THINKING, "I DON'T INTEND TO BE ECCENTRIC, BUT..." (LAUGHS). THEN A FRIEND JOINED TOKYO MOVIE, AND I HAD A LOT OF FRIENDS LIKE THAT. SO SOMEONE ASKED ME, "WHY DON'T YOU MAKE DOUJINSHI?" THE EDITORIAL DEPARTMENT OF "COM" WAS IN IKEBUKURO AND I USED TO GO THERE AND HANG OUT, BRINGING MY DOUJINSHI WITH ME. THEN WE DECIDED TO START A FAN ORGANIZATION CALLED "GRACON," AND THEY ASKED ME, "WOULD YOU LIKE TO BECOME THE HEAD OF THE TOKYO BRANCH?" I WASN'T VERY GOOD AT THAT SORT OF THING, BUT THE PEOPLE AROUND ME ENCOURAGED ME AND I SO ENDED UP BECOMING THE PRESIDENT OF THE DOUJINSHI ORGANIZATION. AND SO, WHILE I WAS HANGING OUT AT THE EDITORIAL DEPARTMENT OF "COM", ONE DAY I GOT A CALL SAYING, "CAN YOU URGENTLY GATHER ALL THE MANGA MANUSCRIPTS FROM THE TOKYO BRANCH?" WHEN I ASKED WHAT WAS GOING ON, I WAS TOLD THAT THE DEBUT WORK OF HOUSEI HASEGAWA, WHO WAS A REGULAR CONTRIBUTOR, WAS SUPPOSED TO BE PUBLISHED, BUT IT WAS TOO LONG. SO THEY NEEDED TO FILL THE RESULTING HOLE IN THE MAGAZINE. I HAD TO QUICKLY COLLECT THE MANUSCRIPTS, AND I THINK IT WAS DURING SUMMER VACATION. SO I CONTACTED EVERYONE, AND SINCE IT WOULD BE A HASSLE TO GET THEM TO SEND THEM BY MAIL, WE ARRANGED TO MEET AT THE GATE OF MEIJI SHRINE. BUT I HAD ONLY EVER ENTERED MEIJI SHRINE FROM YOYOGI AND IT WAS ONLY THEN THAT I FOUND OUT THAT THERE WAS AN ENTRANCE FROM THE HARAJUKU SIDE. I HADN'T TOLD THEM WHICH GATE TO MEET ME AT, SO I HAD NO CHOICE BUT TO GO BACK AND FORTH BETWEEN YOYOGI AND HARAJUKU MANY TIMES AND SO IT WAS QUITE THE STRUGGLE TO GATHER ALL THE MANUSCRIPTS.

Y: THAT'S AN UNUSUAL STORY OF HARDSHIP BEFORE YOUR DEBUT, ISN'T IT (LAUGHS)?

HINO: AT THE END, I WAS SOAKED WITH SWEAT (LAUGHS). AT THE TIME, I THOUGHT THAT MY TALENTS WERE IN HORROR MANGA, BUT I ALSO BROUGHT ALONG A COMEDY MANGA I HAD DRAWN AND COMPLETED A LONG TIME AGO CALLED "COLD SWEAT" (NOTE 5). IT WAS AN 8-PAGE PIECE, BUT I THOUGHT IT WOULD BE BETTER TO HAVE SOMETHING EXTRA. AMONG THE MANY MANUSCRIPTS I BROUGHT ALONG, THERE WAS ONE THAT I THOUGHT WAS GOOD. BUT THE EDITORS SAID THEY LIKED MY COMEDY WORK. I SAID, "NO, I'M NOT DRAWING COMEDY MANGA NOW, I'M DRAWING THIS KIND OF WORK," BUT THEY FLATTERED ME BY SAYING, "BUT IT'S FUNNY! YOUR PEN STROKES ARE GOOD, TOO," AND SO ON. I SAID, "BUT IT'S ONLY 8 PAGES..." AND THEY SAID, "THEN LET'S EXPAND IT TO 16 PAGES!" (LAUGHS), I WAS AT A LOSS AS TO WHAT TO DO. IT'S EASY TO CUT SOMETHING, BUT EXTENDING IT IS QUITE DIFFICULT.

I WAS WORRYING ABOUT IT, BUT AFTER THAT I HAD A MEETING WITH THE PERSON IN CHARGE RIGHT THEN AND THERE.

Y: WOW, THAT'S A SMOOTH SAILING DEBUT, I WOULD SAY (LAUGHS).

HINO: I WAS LIKE, "THE DESK IS FREE, SO LET'S GET STARTED RIGHT AWAY!" (LAUGHS). I DON'T FULLY RECALL WHAT HAPPENED AFTER THAT. I THOUGHT, "THIS IS THE PAGE WE NEED TO DO, SO LET'S ALLOCATE THE CONNECTING PAGES, AND THEN LET'S CUT THIS PAGE IN HALF AND PUT IT HERE," AND I TALKED WITH MY EDITOR WHILE WORKING ON A ROUGH DRAFT, BUT NO MATTER HOW MANY TIMES I SHOWED IT TO THE EDITOR-IN-CHIEF, HE SAID, "NO!" I MADE MY EDITOR COMPLETELY DIZZY, AND I DON'T KNOW HOW MANY DAYS IT TOOK, BUT BY THE END HE STAYED OVERNIGHT AT THE EDITORIAL OFFICE AND WORKED ALL NIGHT UNTIL IT WAS FINISHED. SO IT'S AN INCREDIBLE DEBUT WORK, FULL OF CUTTING AND PASTING. IN THE END, I HAD IT DELIVERED BY MOTORCYCLE COURIER, AND THE PAGES WERE DELIVERED IN THE ORDER THEY WERE FINISHED.

Y: SOUNDS LIKE IT WAS A REALLY CLOSE CALL.

HINO: MY EDITOR LOOKED AT ME AND SAID, "YOU'RE A BIG SHOT, AREN'T YOU? YOU USED A MOTORCYCLE COURIER TO DELIVER EACH PAGE OF YOUR DEBUT WORK ONE BY ONE." (LAUGHS) I WAS HAPPY WHEN I SAW THE PRINTED VERSION, BUT I ALSO THOUGHT, "IS THIS REALLY OKAY AS A DEBUT WORK?" PLUS, IT WAS A COMEDY MANGA.

Y: BUT "COLD SWEAT" IS A PSYCHOLOGICAL SUSPENSE MANGA IN WHICH THE READER FEELS THAT "A SAMURAI GOES INSANE FROM THE HEAT."

HINO: WELL, IT'S COMEDY BUT IT'S BLACK COMEDY. SO, IN THAT SENSE, THE DARK PART WAS ALREADY THERE.

Y: YES, IT DOESN'T LOOK LIKE A COMEDY MANGA AT ALL (LAUGHS). BY THE WAY, WERE THERE ANY MANGA ARTISTS WHO INFLUENCED YOU AT THAT TIME?

HINO: AT THAT TIME, I THERE WERE SANPEI SHIRATO, SHIGERU MIZUKI, SHINICHI NAGASHIMA AND YOSHIHARU TSUGE. OF COURSE, OSAMU TEZUKA IS ONE OF THEM AS WELL, BUT I THINK I HAVE BEEN INFLUENCED BY MANY PEOPLE, EVEN THOUGH I HAVEN'T REALIZED IT MYSELF. LIKE HOW TO CREATE A SETTING.

Y: SPEAKING OF SETTINGS, I THINK I ALREADY FELT THAT YOUR WORK WAS MORE SUITED TO HORROR BY THE TIME YOUR DEBUT WAS PUBLISHED.

HINO: RATHER THAN "HORROR," I FELT THAT IT WAS A WORLD OF "MYSTERY AND LYRICISM." WHAT I REALLY WANTED TO PORTRAY WAS THE LYRICISM, BUT THAT ALONE IS DIFFICULT. SO I HAD IN MIND THE IDEA OF INCLUDING SOMETHING A LITTLE MYSTERIOUS AND SHOCKING AND COMBINING IT WITH LYRICISM.

Y: THE FOLLOWING YEAR "THE MUD STATUE" (NOTE 6) WAS PUBLISHED IN "GARO," AND THAT HAS A STRONG SENSE OF MYSTERY AND LYRICISM THAT IS ALSO PRESENT IN YOUR LATER WORKS.

HINO: "THE MUD STATUE" WAS STILL THE RESULT OF A PROCESS OF TRIAL AND ERROR, THOUGH. AT THE TIME, I FELT THAT "COLD SWEAT" WAS IN A DIFFERENT GENRE THAN THE WORLD I WANTED TO DEPICT, AND IT WAS PUBLISHED UNDER MY REAL NAME. SO I REFINED THE SETTING OF MY WORK, CHANGED MY NAME TO A PSEUDONYM AND SUBMITTED IT TO GARO. "THE MUD STATUE" WAS SELECTED AS A NEW WRITER'S WORK AND THAT WAS THE FIRST TIME I USED THE NAME "HIDESHI HINO," SO IN A SENSE YOU COULD SAY IT WAS MY ACTUAL DEBUT.

Y: EVEN THOUGH YOU WERE STILL IN THE MIDDLE OF A PROCESS OF TRIAL AND ERROR, YOU ALREADY HAD A CLEAR IDEA OF THE DIRECTION YOU WANTED TO GO IN.

HINO: YES, I THINK IT WAS PRETTY MUCH DECIDED AT THAT POINT. I DREW ABOUT FOUR STORIES FOR GARO, BUT ONE DAY MR. NAGAI FROM SEIRINDO (TN: THE PUBLISHING COMPANY THAT PUT OUT "GARO") TOLD ME, "YOU CAN DRAW FOR YOURSELF, HINO-KUN. BUT YOU HAVE TO TAKE ORDERS FROM YATSUBARI SHOGAKUKAN AND SHUEISHA." WHEN I DID "THE MUD STATUE" AND "LEGEND OF HANIWA FOREST" FOR GARO, I STILL HAD SOME OF THE FEELING I HAD WHEN I WAS DOING DOUJINSHI. I THOUGHT THAT I WOULD HAVE A HARD TIME IN COMMERCIAL MAGAZINES UNLESS I GREW A LITTLE BIGGER. SO I THOUGHT, "HOW CAN I DRAW SOMETHING THAT IS ENTERTAINING FOR A COMMERCIAL MAGAZINE AND THAT ALSO HAS THE LYRICAL SETTING THAT I WANT TO DRAW?" AND THAT'S WHEN I CAME UP WITH THE IDEA FOR "ZOROKU'S STRANGE DISEASE" (NOTE 7). I SPENT THE NEXT YEAR WORKING ON THAT.

Y: IT'S TRUE THAT YOU DIDN'T PUBLISH MANY WORKS THAT YEAR.

HINO: I SPENT A YEAR REVISING AND REWRITING THE MANUSCRIPT AND IN THE END I DREW OVER 300 PAGES. THAT'S BECAUSE I WANTED TO GET AWAY FROM THE IDEA OF DOUJINSHI AND WANTED TO CREATE SOMETHING NEW. I COULDN'T MAKE A LIVING UNLESS I GOT ORDERS FROM COMMERCIAL MAGAZINES BASED ON MY SKILLS AND IT WOULD DEFINITELY BE MORE FUN TO THINK ABOUT MANGA 24 HOURS A DAY. I JUST HAD TO WORK HARD AND GIVE IT A GO! SO I KEPT REVISING AND DRAWING. LOOKING BACK, I THINK I SPENT A YEAR TRAINING MYSELF ON HOW TO COME UP WITH IDEAS, HOW TO STRUCTURE AND WHAT TO CUT OUT. EVEN IF MY FRIENDS LOOKING AT THE MANUSCRIPTS I WAS REVISING AND SEEING THAT I WAS INKING THE EXACT SAME PAGE. WOULD SAY, "WHY ARE YOU REVISING THESE? THEY'RE THE SAME." BUT IT WAS DIFFERENT FOR ME. "LOOK AT THIS ROCK, IT'S A BIT ANGULAR, ISN'T IT?". "YOU'RE STUPID, AREN'T YOU?", I WAS TOLD (LAUGHS). IF YOU LOOK CLOSELY AT THE STROKE OF THE PEN, YOU CAN SEE THAT THE LINES ARE MAYBE SLIGHTLY BROKEN, AND I WAS CONSCIOUS OF EVEN THOSE DETAILS. IN MY MIND, IF THE RESULT WASN'T PERFECT I MIGHT AS WELL QUIT.

Y: AS YOU SAID, YOU MOVED ON TO PUBLISHING YOUR WORKS IN COMMERCIAL MAGAZINES. WHAT'S THE STORY BEHIND "ZOROKU'S STRANGE DISEASE" GETTING PUBLISHED IN "SHONEN GAHO"?

HINO: I TOOK IT TO SHONEN GAHO AND ASKED THE EDITOR TO LOOK AT IT, BUT HE REJECTED IT. I THOUGHT I WAS IN TROUBLE, BUT I HAD HAD TO DROP SOME PAGES BECAUSE OF THE PAGE COUNT SO I ADDED MORE AND MADE IT INTO A 40-PAGE STORY. I HAD THAT DOUBLE-PAGE SPREAD PLANNED FROM THE VERY BEGINNING. THEN, JUST AS I WAS THINKING ABOUT TAKING IT TO "SHONEN MAGAZINE" NEXT, I GOT A CALL FROM A PERSON IN CHARGE AT SHONEN GAHOSHA. "LET ME SEE THE MANUSCRIPT FOR 'ZOROKU' AGAIN." IT JUST SO HAPPENED THAT THE EDITOR-IN-CHIEF HAD CHANGED AT THAT TIME AND THEY DECIDED TO PUBLISH IT THIS TIME. I SAID, "I'VE MADE IT 40 PAGES, ARE YOU OK WITH THAT?" AND THEY SAID, "WELL, SINCE WE'RE IN A HURRY, LET'S MAKE THE EXTRA 8 PAGES TWO-COLOR" (LAUGHS). THAT WAS A LUCKY TURN OF EVENTS.

Y: "ZOROKU" IS A WORK THAT REALLY LOOKS GOOD IN COLOR, ISN'T IT?

HINO: THAT'S TRUE, BUT I'D NEVER DONE ANYTHING TWO-COLOR BEFORE, SO I JUST APPLIED RED PAINT AND THE LINES DISAPPEARED. I THOUGHT, "THAT'S WEIRD," AND TOOK IT TO THE EDITORIAL DEPARTMENT. THEY SAID, "THIS WAY OF PAINTING WON'T DO," AND SHOWED ME THE TWO-COLOR MANUSCRIPT OF KENTARO NAKAJO'S "KICK DEMON." IT TURNED OUT BEAUTIFULLY. FOR EXAMPLE, FOR SKIN

COLOR, YOU DILUTE THE VERMILION COLOR WITH WATER AND PAINT IT. HOWEVER, I DIDN'T LIKE VERMILION, SO I PAINTED IT WITH REAL DARK RED. THEN I TOOK IT BACK TO THE EDITORIAL DEPARTMENT, AND THEY SAID, "THIS WAY OF PAINTING IS FINE, BUT THE COLOR WON'T COME OUT THE SAME WHEN WE PRINT IT," SO WE DECIDED THAT IT MIGHT BE INTERESTING TO PRINT THIS COLOR WITH GRAVURE INSTEAD OF OFFSET. SO THAT IT WOULD HAVE A SLIMY TEXTURE. AT THE TIME, IT WAS RARE TO PRINT TWO-COLORS WITH GRAVURE, AND MANY MANGA ARTISTS SIMPLY PAINTED THEIR WORKS, SO I THINK THAT'S WHY IT CAUGHT MY ATTENTION. SO I FEEL LIKE THIS ONE PIECE DECIDED MY FUTURE PATH. I STILL BELIEVE THAT IF YOU PUT YOUR HEART INTO SOMETHING, IT WILL DEFINITELY MOVE OTHER PEOPLE'S HEARTS. I SPENT A YEAR DRAWING LIKE AN IDIOT, AND FOR ME, THAT WAS THE STARTING POINT THAT ALLOWED ME TO CONTINUE DOING THIS JOB FOR THE NEXT 30 YEARS.

Y: WHEN I WAS A KID, I READ A LOT OF MANGA PUBLISHED BY HIBARI SHOBO BUT YOUR WORKS WERE BY FAR THE SCARIEST AND THE MOST INTERESTING. THE STORIES WERE WELL-CONSTRUCTED, AND I THINK EVEN AS A CHILD I SUBCONSCIOUSLY PICKED UP ON THE LYRICISM THAT PUSHED THEM BEYOND JUST BEING SCARY.

HINO: I DID USE GROTESQUE ELEMENTS TO DRAW ATTENTION, BUT THE MAIN FOCUS FOR ME WAS THE SADNESS OF "ALIENATED MONSTERS" AND "RUINED HUMANS." ABSOLUTE LONELINESS, FOR EXAMPLE. THAT SENSE OF ALIENATION IS INFLUENCED BY MY YOUTH AND BY THE SIGHT OF KEN-SAN (TN: KEN TAKAKURA) IN YAKUZA MOVIES.

Y: WERE YAKUZA MOVIES A BIG INFLUENCE?

HINO: YES, YAKUZA MOVIES DEFINITELY HAD A BIG INFLUENCE.

Y: I WOULDN'T HAVE GUESSED WITHOUT YOU TELLING ME, BUT NOW THAT YOU MENTIONED IT I THINK, "I SEE!"

HINO: THAT'S RIGHT. AT THAT TIME, HIROSHI MOTOMIYA AND OTHERS WERE PORTRAYING THE WORLD OF CHIVALROUS MEN. I WAS A FAN, TOO, BUT IT DIDN'T SUIT MY CHARACTER. IT CAN'T BE HELPED, BUT IN MY MIND, THE IMAGE OF ZOROKU DISAPPEARING INTO THE POND BY HIMSELF AT THE END OVERLAPPED WITH KEN-SAN. WELL, KEN-SAN MIGHT GET ANGRY (LAUGHS). HE PERFECTLY EMBODIED THE IDEA OF "ABSOLUTE SOLITUDE" (THE FEELING OF "I'M NOT GOING TO BACK DOWN ANY FURTHER, I'M GOING TO FOLLOW MY OWN PATH").

Y: ZOROKU IS STRONG IN A WAY, TOO, AND LIVES WITH THE CONVICTION THAT "I'M GOING TO KEEP DRAWING THIS PICTURE AND COMPLETE IT!"

HINO: IT WAS A REFLECTION OF MY OWN FEELINGS ABOUT MANGA AT THE TIME.

INESCAPABLE FEAR

Y: I WONDER IF SAMURAI MOVIES INFLUENCED YOUR MOVE TO THE HORROR MANGA GENRE. SAMURAI MOVIES AT THAT TIME ALSO HAD A STRONG ELEMENT OF SPLATTER.

HINO: THE REASON I LIKED HORROR MOVIES IS THAT, WHEN I WAS A KID, THERE WERE GHOST STORY TYPE MOVIES DURING THE SUMMER. OF COURSE, THERE WERE WESTERN MONSTER MOVIES AS WELL. THE ONE THAT MOST APPEALED TO ME WAS "FRANKENSTEIN" STARRING BORIS KARLOFF. THE SCENE THAT LEFT THE BIGGEST IMPRESSION ON ME WAS WHEN THE MONSTER STARTS MOVING AND PASSES IN FRONT OF A MIRROR, WHERE IT IS SHOCKED TO SEE ITS OWN REFLECTION. IT WAS QUITE SAD. THAT MAY HAVE BEEN AN INFLUENCE, AS IT STOOD OUT TO ME.

Y: THE PERSECUTED MONSTER IS THE MAIN CHARACTER, WHICH IS ALSO A THEME OF YOUR WORK.

HINO: I WANTED TO CREATE A WORLD THAT WAS DIFFERENT FROM PREVIOUS HORROR MANGA. IT'S THE SAME WITH BOTH MOVIES AND MANGA: THE AUDIENCE IS ALWAYS IN A SAFE PLACE. THE PROTAGONIST IS ALWAYS IN AN EVERYDAY SETTING, AND YOU ENJOY THE STORY BY EMPATHIZING WITH HIM AS THE MONSTER ATTACKS THAT EVERYDAY EXISTENCE, THINKING IT'S GOOD THAT HE'S MAKING IT OUT ALIVE. BUT IF YOU EMPATHIZE WITH THE MONSTER, YOU'LL WONDER, "WHAT WILL HAPPEN TO THE MONSTER AT THE END?"

Y: THERE ARE TIMES WHEN PEOPLE BECOME STRANGELY PARANOID, SUCH AS WHEN THEY ARE IN THEIR INFANCY. YOUR WORK SEEMS TO SPEAK FOR THOSE FEELINGS THAT EVERYONE HAS. AFTER "ZOROKU'S STRANGE DISEASE" WAS PUBLISHED, YOU DID "LULLABY FROM HELL" WHICH IS A SHOCKING WORK IN A DIFFERENT SENSE.

HINO: AS I SAID BEFORE, THE AUDIENCE IS IN AN ABSOLUTE SAFE ZONE, SO I WROTE "LULLABY FROM HELL" WITH THE THOUGHT OF "CAN I SOMEHOW GET THE READER INVOLVED IN THE STORY?" AT THE TIME, THERE WERE GALLERIES THAT ENCOURAGED AUDIENCE PARTICIPATION AND THOSE WERE INTERESTING. I WONDERED IF I COULD DO THAT IN MANGA, SO I MADE THE AUTHOR THE PROTAGONIST AND WROTE THE STORY AS A CONFESSION, HOPING THAT READERS WOULD FEEL IT WAS A BIT CLOSER TO REALITY. AND AT THE END, I MADE HIM SCREAM AT THE READERS. IT WOULD BE A PROBLEM IF SOMEONE REALLY DIED, BUT I THOUGHT THAT THERE WOULD DEFINITELY BE A CHILD AMONG THE TENS OF THOUSANDS OF READERS WHO WOULD FALL AND SCRAPE THEIR KNEE THREE DAYS LATER. WELL, IN A WAY, IT'S LIKE PLAYING CATCH WITH CHILDREN THROUGH THE STORY. IT'S JUST A GAME. BUT IT WAS TOUGH. THERE WOULD BE PHONE CALLS ASKING, "AM I REALLY GOING TO DIE?"

Y: OH, THE EDITORIAL DEPARTMENT'S PHONE RANG AND IT WAS ALL A MYSTERY TO THEM.

HINO: NO, I THINK THAT WAS AFTER IT WAS PUBLISHED.

Y: RIGHT, THE HIBARI SHOBO EDITIONS AT THE TIME EVEN HAD THE AUTHOR'S CONTACT INFORMATION.

HINO: THAT WAS TERRIBLE. (LAUGHS). SO I SAID, "NO, IT'S BEEN A LONG TIME SINCE I WROTE THIS."

Y: IT MUST BE HARD FOR THE PERSON CASTING THE CURSE TO DO IT EVERY DAY (LAUGHS). BUT IT'S A VERY NEAT THING FOR AN ARTIST, ISN'T IT?

HINO: I THOUGHT MAYBE I WENT A LITTLE TOO FAR, BUT STILL... (LAUGHS)

Y: WHEN I WAS A KID, THAT RUMOR WAS REALLY GOING AROUND LIKE AN URBAN LEGEND. "IF YOU READ THAT MANGA BY HIDESHI HINO YOU'LL DIE!"

HINO: WELL, SINCE YOU SAID THAT, IN THAT STORY I KILL MY OWN MOTHER IN THE SEWERS. MY MOTHER WAS SHOCKED WHEN SHE SAW IT! SHE SAID, "WHAT WERE YOU TRYING TO SAY HERE?" (LAUGHS).

Y: THE EDITOR WHO REJECTS THE MANGA MANUSCRIPT ALSO GETS RUN OVER WITH A ROAD ROLLER. (LAUGHS) AROUND THIS TIME YOU BEGAN PUBLISHING WORKS IN YOUNG COMIC AND OTHER MAGAZINES THAT WERE NOT ONLY BIZARRE AND LYRICAL BUT ALSO HAD A SENSUAL ELEMENT TO THEM.

HINO: WEIRDNESS AND EROTICISM GO HAND IN HAND, DON'T THEY? EDOGAWA RANPO'S SHORT STORIES HAVE A SIMILAR VIBE. I WANTED TO SEE WHAT KIND OF WORLD I COULD DEPICT IF I WERE TO TRY IT MYSELF. MY FIRST WORK OF THAT SORT WAS "FLOWER OF FLESH AND BLOOD" (NOTE 8), WHICH I DREW FOR "COM COMICS." I FOLLOWED THAT UP BY DRAWING A NUMBER OF SEINEN STORIES, BUT THE TRUTH IS THAT I JUST COULDN'T PAINT WOMEN THE WAY I WANTED TO. AS I WORKED, I REALIZED, "I CAN'T DEPICT THE ADULT WORLD; IT'S A CHILD'S WORLD AFTER ALL." I REALIZED THAT SOMEHOW, MY WORKS HAVE A CHILD-LIKE SENSIBILITY. SO I DREW SEINEN STORIES FOR ABOUT A YEAR, BUT THEN I WENT BACK TO THE WORLD OF CHILDREN.

Y: "FLOWER OF FLESH AND BLOOD" DOESN'T HAVE ANY EROTIC SCENES, BUT STRANGELY ENOUGH, I REMEMBER FEELING SOME KIND OF EROTICISM IN IT. IT WAS LIKE A GLIMPSE OF A WORLD THAT CHILDREN SHOULDN'T SEE.

HINO: THESE FEELINGS EXIST, EVEN WHEN YOU ARE STILL A BOY. YOU FEEL A KIND OF ADMIRATION FOR YOUNG WOMEN. I STILL HAVE A LOT OF MEMORIES FROM MY CHILDHOOD, SO MUCH SO THAT MY RELATIVES ARE SHOCKED. (TAKING OUT A PHOTO) THIS PHOTO IS OF ME STRADDLING A BIKE AND I WAS ABOUT 2 YEARS OLD. I REMEMBER BEING PHOTOGRAPHED AT THAT TIME.

MR. HINO AS A CHILD. HE SAYS, "YES, THERE WAS A TIME LIKE THIS (LAUGHS)."

Y: IN YOUR WORKS, THERE IS A FEELING OF BEING ENVELOPED BY THE "SCARY ATMOSPHERE I FELT WHEN I WAS A CHILD" WHEN IT COMES TO SCARY SCENES. IT'S LIKE A MEMORY IS REVIVED. SO, YOU STARTED THE SERIALIZATION OF "LEGEND OF THE SUN" AFTER YOU FINISHED YOUR SEINEN WORKS, RIGHT?

HINO: THE STORY OF "LEGEND OF THE SUN" WAS AN IDEA I HAD WHEN I WAS IN HIGH SCHOOL. WHEN I WAS FLIPPING THROUGH MY IDEA NOTEBOOK DURING A MEETING, MY EDITOR SAID, "THAT SOUNDS INTERESTING! LET'S DO IT." THAT'S HOW I STARTED, BUT THE FIRST HALF FELT A BIT DRAWN OUT. THEN, IN THE SECOND HALF, I INTRODUCED FLYING SQUIRREL AND IT STARTED TO GET INTERESTING. BUT I GUESS IT WAS A BIT TOO LATE. MY EDITOR TOLD ME, "IT'S ABOUT TIME TO STOP THIS WORK AND GO BACK TO MONSTERS" (LAUGHS).

Y: IT'S TRUE THAT THE SECOND HALF OF THE BOOK IS MORE OF A PARADE OF HINO-ESQUE CHARACTERS.

IT WAS INFLUENCED BY SANPEI SHIRATO'S "THE TALE OF KAGEMARU". IT WAS SUPPOSED TO BE A GRAND STORY WITH MANY DIFFERENT CHARACTERS, EACH WITH THEIR OWN SPECIAL SKILLS, STARTING WITH FOOD CULTIVATION AND THE USE OF IRON AND THEN EXPANDING TO THE CREATION OF A NATION. (LAUGHS)

Y: IF ALL THE HINO-ESQUE CHARACTERS HAD APPEARED FROM THE BEGINNING, THE STORY MIGHT HAVE BEEN COMPLETELY DIFFERENT. ALSO, A MYSTERIOUS PERSON APPEARS TRAVELLING IN WHAT APPEARS TO BE A FLYING SAUCER; WHAT WAS THE PLAN FOR HIS TRUE IDENTITY?

HINO: IT'S NOT SIMPLY ALIENS OR ANYTHING LIKE THAT. IN FACT, I WAS IMAGINING A STORY WHERE THE HISTORY OF HUMANITY WAS NOT JUST A ONE-TIME THING. IN THE STORY, THEY SEEM LIKE OUR ANCESTORS, BUT IN REALITY IT IS A WORLD OF THE FUTURE. WE DISAPPEARED ONCE, AND NOW WE ARE REPEATING EVERYTHING AGAIN. IT'S THE SAME WITH DINOSAURS. THERE WERE TWO MASS EXTINCTIONS OF LIVING THINGS. MOST OF THE ANIMALS DIED IN THE FIRST EXTINCTION, AND ALL THAT REMAINED WAS PLANKTON, BUT THINGS STARTED AGAIN FROM THERE. THE MEMORIES OF PEOPLE

REMAINED IN THE SURVIVING SINGLE-CELLED ORGANISMS, AND THIS TIME THEY TRY TO CHANGE HISTORY. EACH LIVING THING HAS ITS OWN TERRITORY, AND WHEN THEY CLASH, THEY FIGHT TO EAT, AND THEY DESTROY THEIR OPPONENTS. AS A RESULT, THE HUMANS THAT SURVIVED ARE THE MOST CRUEL CREATURES. OTHERWISE THEY WOULDN'T HAVE BEEN ABLE TO SURVIVE.

Y: WERE THERE ANY MANGA THAT INFLUENCED YOU WHILE DRAWING "LEGEND OF THE SUN"?

HINO: "LEGEND OF KAMUI" WAS A BIG INFLUENCE. I WONDERED HOW SOMEONE COULD WRITE A STORY ON SUCH A LARGE SCALE. WHEN I ACTUALLY TRIED IT, I REALIZED MY OWN SHORTCOMINGS. I'M A SHORT STORY WRITER. WHEN IT COMES TO LONG STORIES, I CAN'T MAINTAIN MY INITIAL EXCITEMENT.

Y: IT'S A DIFFERENT FORMAT FROM THE LONG STORIES SERIALIZED IN MAGAZINES, BUT I WONDER WHAT IT WOULD BE LIKE TO DRAW SOMETHING FOR A BOOK.

HINO: A BOOK IS ABOUT 200 PAGES LONG. THAT WAY, YOU CAN MAKE IT WITH THE SAME FEELING AS MAKING A MOVIE. DRAWING BOOKS IS AN INTERESTING JOB... THEY'RE TOUGH IN TERMS OF PAY, THOUGH (LAUGHS).

TORTUROUS HELL

Y: "PANORAMA OF HELL" (NOTE 9) IS A WORK THAT COULD NOT HAVE BEEN PUBLISHED HAD IT NOT BEEN DRAWN AS AN ORIGINAL BOOK. IT IS ALSO ONE OF YOUR MASTER-PIECES.

HINO: AT THAT TIME, THE PUBLISHING INDUSTRY HAD SHIFTED FROM MAGAZINES TO ORIGINAL BOOKS, BUT THAT MEANT I HAD TO DRAW BOOKS IN A SHORT PERIOD OF TIME IN ORDER TO MAKE A LIVING. I COULDN'T FINISH THEM TO A LEVEL WHERE I WAS SATISFIED WITH THEM. I KEPT THINKING, "THIS ISN'T GOOD ENOUGH," BUT I CONTINUED ANYWAY. ONE DAY I THOUGHT, "IF THE MAGAZINES DOESN'T WANT MY WORK IN THE FUTURE, THEN MAYBE I CAN JUST QUIT THIS WHOLE BUSINESS," AND SINCE I WAS GOING TO QUIT ANYWAY, I WANTED TO LEAVE A STRONG, TANGIBLE LEGACY, LIKE WHEN I DREW "ZOROKU," SO THAT'S WHY I DREW "PANORAMA OF HELL." FOR THAT PIECE, I DID ALL THE SKETCHES RIGHT UP TO THE END. THEN I WENT BACK AND LOOKED AT IT FROM THE BEGINNING, MAKING CHANGES AND CORRECTIONS UNTIL I WAS SATISFIED AND ONLY WHEN I THOUGHT IT WAS COMPLETELY OK DID I START INKING. THIS, TOO, TOOK A FULL YEAR.

Y: IN "PANORAMA OF HELL," "FAMILY" AND "BLOODLINE" ARE CENTRAL THEMES. WHY DID YOU CHOOSE THESE THEMES?

HINO: IT WAS ABOUT THE EXTENT TO WHICH I COULD ADDRESS THINGS LIKE "UP-BRINGING" AND "BURDENS THAT ONE CAN'T CHOOSE". I WAS DEALING WITH A LOT OF THINGS IN MY OWN LIFE AT THE TIME AND I THOUGHT THAT IF I COULD EXPRESS THEM, I'D FEEL BETTER. KIND OF LIKE IN AN AUTOBIOGRAPHICAL NOVEL. BUT WHEN I ACTUALLY TRIED, IT DIDN'T WORK AS PLANNED. ON THE CONTRARY, I ENDED UP DIGGING OPEN MY OWN WOUNDS, AND I WAS IN SUCH A MENTAL STATE THAT I STARTED DRINKING AT MIDNIGHT UNTIL ABOUT 6 AM. I DON'T LIKE WEAK ALCOHOL, SO I DRANK STRAIGHT SHOCHU AND WHISKEY WHILE I WAS INKING "PANORAMA OF HELL," AND I WAS SEEING THINGS LIKE HALLUCINATIONS WHILE I WAS WORKING. I WAS IN A KIND OF ALTERED STATE AND BECAUSE I WAS DRAWING A STORY ABOUT MYSELF, I LOST ALL SENSE OF DISTANCE FROM MY WORK. I BECAME SCARED THAT THIS WAY OF DRAWING WAS DANGEROUS.

Y: ALTHOUGH "PANORAMA OF HELL" DOES NOT HAVE THE GIMMICKRY OF "LULLABY OF HELL", IT HAS AN UNCANNY POWER THAT SURPASSES IT, AND ONE STILL GETS THE SENSE OF BEING CAUGHT UP IN THE STORY.

"RED SNAKE" (NOTE 10), WHICH WAS PUBLISHED AFTER "PANORAMA OF HELL," KIND OF ACTS AS A COUNTERPART TO IT.

HINO: THAT'S RIGHT. WHEN I FINISHED "PANORAMA OF HELL" I THOUGHT, "I CAN QUIT NOW," BUT WHEN I LOOKED BACK AT THE COMPLETED VOLUME, I THOUGHT, "I CAN'T QUIT LIKE THIS". THAT'S WHY I DREW "GIRL FROM HELL" AND "RED SNAKE". "GIRL FROM HELL" HAS A STRONGER ENTERTAINMENT VALUE THAN THE OTHER TWO WORKS, BUT IN MY MIND, THEY ARE WORKS OF SIMILAR STRENGTH. "RED SNAKE" IS EXACTLY WHAT I WANTED TO DRAW BUT FAILED TO PULL OFF WITH "PANORAMA OF HELL". WHEN I DREW "RED SNAKE", IT WAS ALSO VERY DIFFICULT, AND I COLLAPSED WHEN I WAS ABOUT 5 OR 6 PAGES AWAY FROM FINISHING. I WAS DRAWING IN THE SAME CONDITION AS WHEN I WAS WORKING ON "PANORAMA OF HELL", SO MY INTERNAL ORGANS WERE SEVERELY INFLAMED. I WOULD VOMIT EVEN WHILE I ATE, AND MY STOOL WOULD NOT STOP HAVING BLOOD IN IT. BUT I HATE GOING TO THE HOSPITAL, SO AFTER ABOUT A WEEK OF ENDURING IT, I COULDN'T SIT NORMALLY ANYMORE. IT GOT TO A POINT WHERE I HAD NO CHOICE BUT TO GO TO THE DOCTOR, AND I WAS IMMEDIATELY SENT TO THE HOSPITAL. I MANAGED TO RECOVER PHYSICALLY AND COMPLETE "RED SNAKE," BUT I WAS ALSO IN MENTAL SHOCK, SO I DIDN'T IMMEDIATELY RETURN TO A HEALTHY STATE. I THINK IT'S BECAUSE I WAS SO INTO THE MINDSET OF "I CAN QUIT NOW," THAT ALL THE FATIGUE I'D BEEN BUILDING UP UP UNTIL THAT POINT JUST CAME OUT IN VARIOUS WAYS ALL AT ONCE.

Y: AS YOU MENTIONED EARLIER, THESE TWO WORKS CONTAIN AUTOBIOGRAPHICAL ELEMENTS. WHAT WERE THE EXPERIENCES THAT YOU FELT COMPELLED TO DEPICT?

HINO: THERE ARE MANY THINGS I CAN'T ACTUALLY TALK ABOUT, BUT ONE THING IS THAT MY GRANDFATHER AND GREAT-GRANDFATHER WERE SO-CALLED GAMBLERS. WHEN I WAS IN THE FIRST YEAR OF JUNIOR HIGH SCHOOL, MY MOTHER TOLD ME FOR THE FIRST TIME, "ACTUALLY, WE WERE PLANNING TO KEEP IT A SECRET FOR THE REST OF OUR LIVES, BUT YOUR GRANDFATHER AND GREAT-GRANDFATHER..." MY FATHER HAS FIVE SIBLINGS, AND MY GRANDFATHER RAN A GAMBLING DEN WITH THE CHILDREN AS GUARDS, AND WHEN THERE WAS A RAID, HE WOULD LEAVE THE CHILDREN THERE AND RUN AWAY. FOR ABOUT A YEAR, HE HAD NO INCOME, SO MY GRANDMOTHER HAD A REALLY HARD TIME. HE MADE MONEY GAMBLING WHILE TRAVELING THE COUNTRY. WHEN HE WON, HE WOULD BRING HOME A MOUNTAIN OF SOUVENIRS ON A HANDCART AND BUY KIMONOS FOR MY GRANDMOTHER AND TOYS FOR THE CHILDREN. WHEN HE PUSHED ASIDE THE NEWSPAPER THAT WAS LAID ON THE BOTTOM, THE BILLS WOULD BE SMOOTHED OUT AND LINED UP. BUT HE COULDN'T ALWAYS BEAT THE OTHER GAMBLERS. APPARENTLY WHEN HE LOST, HE WOULD COME HOME LOOKING LIKE HE WAS ON THE VERGE OF COLLAPSING. IN THE END, IT SEEMS HE WAS ARRESTED TWO OR THREE TIMES FOR GAMBLING. WHEN I HEARD STORIES LIKE THAT, IT WAS A REAL SHOCK.

Y: THAT'S CERTAINLY A HARD THING FOR A CHILD TO ACCEPT.

HINO: HE DIDN'T KILL OR HURT ANYONE, BUT THE FACT THAT HE WAS IN PRISON WAS A HUGE SHOCK TO ME AS A CHILD. AT THE TIME, I COULDN'T FORGIVE MY FAMILY FOR THAT. WHEN I WAS A CHILD, ALL FIVE OF MY FATHER'S BROTHERS WOULD COME TO VISIT FOR NEW YEAR'S AND GIVE US NEW YEAR'S MONEY. BUT THEN THEY WOULD TAKE ME TO THE MOTORBOAT RACES, AND AT HOME WE WOULD PLAY HEMP AND HANAFUDA CARDS, AND IN THE END THE UNCLES WOULD TAKE IT ALL BACK. SO BY THE END OF NEW YEAR'S, I DIDN'T HAVE ANY NEW YEAR'S MONEY (LAUGHS). SO WHEN I HEARD ABOUT IT AS A JUNIOR HIGH SCHOOL STUDENT, I THOUGHT TO MYSELF AS A CHILD, "I'M THE TYPE OF PERSON WHO GETS ADDICTED TO GAMBLING." I THOUGHT THAT IF I CONTINUED LIKE THIS, I MIGHT ACTUALLY BECOME LIKE THAT. SO I DECIDED TO STOP GAMBLING ALTOGETHER.

SO WHEN I WAS IN MY THIRD YEAR OF HIGH SCHOOL, AT THE NEW YEAR'S GET-TOGETHER WITH MY UNCLES I SAID, "I'M NOT DOING THAT KIND OF PETTY GAMBLING ANYMORE." THEY GOT MAD AT ME AND SAID, "WHAT? PETTY GAMBLING?" SO I SAID SOMETHING REALLY COOL: "LISTEN, I'VE ACTUALLY DECIDED TO BECOME A MANGA ARTIST. I'D LIKE TO BET MY LIFE ON IT." (LAUGHS) A FEW YEARS LATER, AT NEW YEAR'S AFTER I'D MADE MY DEBUT AS A MANGA ARTIST, MY UNCLES WERE DRINKING WITH ME AND SAID TO ME, "MAYBE YOU'RE THE ONE WHO'S MOST LIKE OUR FATHER AND GRANDFATHER."

Y: THEY ACCEPTED IT.

HINO: WELL, BECAUSE I GREW UP IN THAT KIND OF HOUSEHOLD, A LOT OF THINGS HAPPENED AND I WAS HURT A LITTLE BIT AS A CHILD. NOW, IT WASN'T LIKE HE WAS KILLING PEOPLE, SO I THINK, "OH, HE REALLY LOVED THAT WAY OF LIFE," AND I ACTUALLY FEEL A SENSE OF GRATITUDE FOR HIM, BUT AT THE TIME, I REALLY FELT LIKE, "WHY DID I HAVE TO BE BORN INTO A FAMILY LIKE THIS?" MY FATHER ALSO HAD TATTOOS ON HIS BACK AND HE WAS A REBEL WHEN HE WAS YOUNG.

Y: SO "THE SEVEN-COLORED POISONOUS SPIDER" (NOTE 11) DEALS WITH...

HINO: IT'S ABOUT A SPIDER TATTOO THAT MY DAD HAD ON HIS BACK. MY DAD WAS PALE-SKINNED, BUT WHEN WE WENT TO THE BATHHOUSE TOGETHER, HIS SKIN COLOR WOULD SUDDENLY CHANGE AND THE SPIDER'S COLOR WOULD CHANGE WITH IT. WHEN I SAW THAT, I WOULD ASK HIM, "WHY IS THERE A SPIDER LIKE THIS ON YOUR BACK, DAD?" I DIDN'T GET IT AS A CHILD.

Y: EVEN THOUGH THAT WORK IS IN BLACK AND WHITE, YOU CAN SEE THE COLORS.

AN ILLUSTRATION THAT GIVES A GLIMPSE INTO THE NEW WORK THAT HINO IS CURRENTLY DOING.

BACK TO THE ROOTS

Y: SO, LOOKING BACK ON YOURSELF LIKE THAT, HOW DID YOU FEEL AFTER FINISHING "PANORAMA OF HELL" AND "RED SNAKE"?

HINO: I GOT SO ABSORBED IN THEM THAT IT RUINED MY BODY, BUT IN THE END I COULDN'T FINISH THEM THE WAY I WANTED TO. IN THE END, IT'S IMPOSSIBLE TO GIVE 100%. THAT'S WHAT I INTENDED TO DO AT THE TIME BUT I COULDN'T PULL IT OFF. AFTER THAT, I WORKED ON BOOKS FOR ABOUT A YEAR, BUT I HAD IDEAS SAVED UP. IN THE MEANTIME, SEVERAL HORROR MAGAZINES WERE LAUNCHED AND MAGAZINE WORK STARTED TO INCREASE AGAIN. AND SO I RODE THAT WAVE AND CAME THIS FAR. ...BUT ABOUT THREE OR FOUR YEARS AGO, I STARTED TO FEEL LIKE I WAS GETTING CARRIED AWAY AND I FELT A STRONG DESIRE TO GO BACK TO MY ROOTS AND CREATE WORK FROM A CHILD'S PERSPECTIVE.

Y: YOU'VE BEEN WORKING ON SOME THINGS WHILE TAKING A BREAK FROM THE MAGAZINES.

HINO: IT'S ABOUT THE WORLD I ORIGINALLY AIMED FOR, A WORLD WHERE YOU CAN PLAY WITH KIDS, TALK TO THEM, PLAY CATCH WITH THEM. IT MIGHT BE BECAUSE OF MY AGE, BUT I'D LIKE TO TONE DOWN THE GROTESQUE PARTS A BIT. OF COURSE, MONSTERS ARE INTEGRAL TO THE WORLD OF FANTASY AND LYRICISM, SO THOSE ELEMENTS WILL PROBABLY REMAIN. APART FROM THAT IT'S REALLY A PLAYFUL WORLD. I'D LIKE TO BE ABLE TO DEPICT IN MY WORKS THE THINGS I PLAYED WITH AS A CHILD AND ENJOY THEM MYSELF. I GUESS IT'S A QUESTION OF HOW MUCH CHILD REMAINS WITHIN ME, THOUGH.

Y: IS THIS NEW WORK STILL GOING TO TAKE A LONG TIME TO COMPLETE?

HINO: YES. IT'S A NEW ENDEAVOR, SO IT'S TAKING TIME, BUT I THINK IF I CAN JUST FINISH ONE WORK THE WAY I DID WITH "ZOROKU," I'LL HAVE ACHIEVED SOMETHING. IT'LL BE TOUGH UNTIL THEN, BUT ON THE OTHER HAND, I'M EXCITED. IT'S LIKE I'M BACK TO WHEN I WAS A ROOKIE.

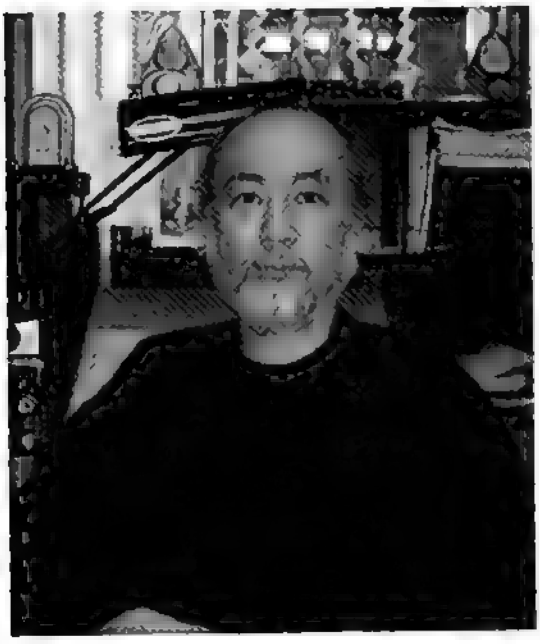
Y: WILL THIS BE PUBLISHED IN THE FORM OF A PICTURE BOOK?

HINO: I HAVEN'T DECIDED ON THE FORMAT, BUT WITH THIS WORK IT SEEMS LIKE A PICTURE BOOK WOULD BE THE PERFECT FORMAT. DEPENDING ON THE WORK, IT COULD BE DISTRIBUTED ON THE INTERNET OR JUST AS A SMALL BOOK. MAYBE I'LL EVEN WRITE SOMETHING LIKE A CHILDREN'S NOVEL.
THE VENUE FOR PUBLISHING MAY CHANGE DEPENDING ON THE WORK, BUT THE BASIC PART IS ALWAYS TO SEE HOW FAR I CAN GO FROM A CHILD'S PERSPECTIVE. BASICALLY, IT'S A MANGA FOR CHILDREN. I ALSO LIKE DRAWING OLD PEOPLE, BUT OLD PEOPLE ARE JUST LIKE CHILDREN.

Y: IN SOME REGIONS, ELDERLY PEOPLE ARE SAID TO BE "WALK IN TWO DIFFERENT KINDS OF SHOES".

HINO: TURNING 60 IS A CELEBRATION OF BEING A CHILD AGAIN. I'M ONLY THREE YEARS AWAY FROM TURNING 60, SO MY CHALLENGE FOR THE NEXT THREE YEARS IS TO RETURN TO MY ROOTS AND DRAW THIS NEW WORLD. IT'S A BIG GOAL, BUT I THINK IT'S WORTH THE CHALLENGE. IT'S IN THE WORLD OF ART THAT I CAN STILL EXPRESS MYSELF MOST HONESTLY RIGHT NOW. IF I CAN CONTINUE TO WORK IN THAT WORLD WHEN I'M REALLY 60, I THINK MAYBE I'LL BE THE HAPPIEST MANGA ARTIST IMAGINABLE.

RECORDED AT HINO HIDESHI'S STUDIO IN MAY 2003



HIDESHI HINO, REAL NAME YASUJI HOSHINO, WAS BORN ON APRIL 19, 1946 IN QIQIHAR, MANCHURIA. IN 1967, HIS WORK "COLD SWEAT" WAS PUBLISHED IN THE OCTOBER ISSUE OF COM (MUSHI PRODUCTIONS) AS A WINNER OF THE 5TH MONTHLY NEWCOMER CONTEST, MARKING HIS DEBUT. IN 1968, HE PUBLISHED LYRICAL WORKS SUCH AS "THE MUD STATUE" AND "PARADISE IN THE WATER" IN GARO AND IN 1970, HIS REPRESENTATIVE WORK "ZOROKU'S STRANGE DISEASE" WAS PUBLISHED IN SHONEN GAHO. HE CONTINUED TO DRAW SHORT STORIES FULL OF THE BIZARRE AND LYRICAL. IN 1982, HE DREW ANOTHER REPRESENTATIVE WORK, "PANORAMA OF HELL," WHICH COULD BE CONSIDERED AN AUTOBIOGRAPHY. AFTER THAT, HE MOVED HIS ACTIVITIES TO MAGAZINES AND PUBLISHED A LARGE NUMBER OF WORKS. FOR OVER 30 YEARS, HE HAS BEENA LEADING FIGURE IN THE HORROR MANGA WORLD, SHOCKING CHILDREN WITHOUT BEING BOUND BY THE FRAMEWORK OF "FEAR."

NOTE 1: "LULLABY OF HELL" IS ONE OF HINO'S REPRESENTATIVE WORKS. IT IS A MANGA WITH A META STRUCTURE IN WHICH THE PROTAGONIST IS HIDESHI HINO HIMSELF, A MANGA ARTIST OBSESSED WITH THE SUPERNATURAL AND TERRIFYING. THIS IS LIKELY THE FIRST TIME THAT MANY READERS HAVE EXPERIENCED THE "FEAR OF A WORK OF ART ENCROACHING ON REALITY."

NOTE 2: SHIGERU SUGIURA WAS BORN IN TOKYO IN 1908. IN 1990, IN 1932 HE BECAME AN ASSISTANT OF TAGAWA SUIHO AND MAINLY DREW EDUCATIONAL HUMOROUS MANGA. AFTER THE WAR, HE BECAME INDEPENDENT AND PRODUCED MANY MASTERPIECES OF NONSENSE AND GAG MANGA WITH A SURREAL STYLE, SUCH AS "THE LAST OF THE MOHICANS," "SARUTOBI SASUKE," AND "DORON CHIBIMARU," WHICH HAD A GREAT INFLUENCE ON YOUNGER MANGA ARTISTS. HE PASSED AWAY IN APRIL 2000 FROM PERITONITIS.

NOTE 3: SANPEI SHIRATO WAS BORN IN TOKYO IN 1932. AROUND 1947, HE BECAME INVOLVED WITH THE KAMISHIBAI THEATER COMPANY, AND BEGAN DRAWING GAG MANGA IN 1951. WHEN KAMISHIBAI CLOSED AND HE FOUND HIMSELF WITHOUT WORK, HE BECAME AN ASSISTANT TO MAKI KAZUMA, AND MADE HIS DEBUT WITH KOGARASHI KENSHI (TOMOE PUBLISHING CO., LTD.) IN AUGUST 1957. IN 1964, HE BEGAN SERIALIZING "LEGEND OF KAMUI" IN GEKKORO (SEIRINDO), WHICH BECAME A HUGE HIT. HIS REPRESENTATIVE WORKS INCLUDE LEGEND OF KAMUI, NINJA BUGEICHO KAGEMARU-DEN, SASUKE AND MANY OTHERS.

NOTE 4: "THE ILLUSIONARY ISLAND" IS HINO'S SHORT STORY MASTERPIECE ABOUT A MAN WHO GETS LOST ON AN ISOLATED ISLAND DENSELY POPULATED WITH PRIMARY-COLORED TREES, FLOWERS, AND STRANGE CREATURES. AS HIS DELUSIONS ARE ILLUSTRATED, THE BLACK-AND-WHITE PAGES ARE FILLED WITH VIVID COLORS AND HALLUCINATORY TEXTURES.

NOTE 5: "COLD SWEAT" WAS HINO'S DEBUT WORK. A PSYCHO-GAG (?) MANGA DEPICTING A SAMURAI WHOSE MIND CRACKS UNDER THE CRAZY HEAT.

NOTE 6: "THE MUD STATUE" IS A SHORT STORY BY HIDESHI HINO. ALTHOUGH IT IS A MODERN DRAMA THAT DEALS WITH THE THEME OF POLLUTION, IT DOES NOT FEATURE STRONG SOCIAL SATIRE AND THE LYRICISM, REMINISCENT OF JAPANESE FOLK TALES, IS ALREADY INCLUDED.

NOTE 7: "ZOROKU'S STRANGE DISEASE" IS ONE OF HINO'S REPRESENTATIVE WORKS. A MASTERPIECE THAT DEPICTS ZOROKU, AN OUTSIDER ARTIST WHO SUBLIMATES HIS OWN PASSIONS AND LONELINESS THROUGH THE CREATIVE ACTIVITY OF PAINTING.

NOTE 8 "FLOWER OF FLESH AND BLOOD" IS A SHORT STORY BY HINO. A WORK THAT DEPICTS THE ABNORMAL SEXUAL DESIRE OF AN UGLY MAN WHO IS FASCINATED BY FLOWERS. THE IMAGERY THAT COMBINES THE BIZARRE AND THE SEXUAL IS OVERWHELMING.

NOTE 9: "PANORAMA OF HELL" IS ONE OF HINO'S REPRESENTATIVE WORKS. THE STRUCTURE, ADHERING TO THE FORM OF "A TERRIBLE CONFESSION AN UNKNOWN ARTIST FILLED WITH MADNESS AND HORROR" IS REMINISCENT OF "LULLABY OF HELL," BUT THIS ONE IS MORE REMINISCENT OF AN AUTOBIOGRAPHY AND THE READER FEELS FEAR AS THE BOUNDARY BETWEEN ART AND THE REAL WORLD BECOMES EVEN MORE BLURRED.

NOTE 10: "RED SNAKE" WAS DRAWN AS A COMPLETE VOLUME BY HINO. IT'S LIKE ANOTHER "PANORAMA OF HELL," BUT THE LAST SCENE, WHICH MAKES YOU THINK "AFTER THE PURIFICATION RITUAL, AN ENDLESSLY LOOPING WORLD AWAITS," SENDS A CHILLING SHOCK DOWN YOUR SPINE.

NOTE 11: "THE SEVEN-COLORED POISONOUS SPIDER" IS A SHORT STORY BASED ON "THE SPIDER TATTOO ON MY FATHER'S BACK," WHICH HINO SAW AS A BOY.

What Happened to the Man of the Sun?

By Kayaro Ohba (Literary Critic)

Hideshi Hino is a man of the sun.

Not only does his name contain two characters for "sun" (day), but one of them is combined with "aspiration", clearly implying "aspirations like the rising sun." The fact that he named his production company "Taiyo Pro" (Sun Productions) is also a supporting piece of evidence. However, contrary to his name, Hideshi Hino, who is supposed to be a man of the sun, only drew gloomy horror manga. This contradiction is interesting, but of course it must have been the path the author himself chose. However, when Hino decided to branch out into a genre other than horror manga, he chose "Legend of the Sun," which seems to echo his name. At that time he must have been driven by an extraordinary enthusiasm. However, to conclude, the end result of the work must be said to have betrayed that enthusiasm.

At the beginning of the series, various ideas are presebted, but, gradually, a weakness of the imagination and a lack of a sense of direction become noticeable. In the end, it was almost canceled.

But what was Hino trying to do with "Legend of the Sun"? What does the work "Legend of the Sun" point to? Thinking about it may lead us closer to the mystery of why Hino, the man of the sun, continues to draw horror manga.

"Legend of the Sun" was supposed to be a work that marked a turning point in Hino's career, who had made a name for himself as a leading figure in horror manga. The content is a myth about the creation of a nation by primitive people and has nothing to do with historical fact. It is a loose and fictional creation. However, it is important that Hino chose this theme.

Bobo, the protagonist, repeatedly declares that he will journey to the "land of the rising sun," and that the "nation" he is trying to create is "a world where the strong and the old all work together to survive." This can be seen as an optimistic reversal of the worldview of Hino's horror manga. In the horror aspects of the story, it is often a deformed person that tortures the victim. In these cases, the focus of the horror is not on what evil the deformed person commits, but on the grotesqueness of the deformity and the environment in which the victim finds him- or herself. The aim here is sympathy for the weak. As is well known from the Rolling Stones' "Sympathy for the Devil," sympathy means pity and compassion as well as empathy and agreement. Hino wants to convey through his manga that tragedy can happen to anyone, and that we need to learn the rules of humanity. In other words, this directly overlaps with the assertion in "Legend of the Sun" that it is essential to create a society in which anyone can live together (even if they do not meet the standards of being "normal").

What is also interesting is that while his horror manga usually portray the conflict of individuals who are alienated from their communities, "Legend of the Sun" connects community to the formation of a "nation", which is to say, to the origin of human history.

In terms of technique, it becomes clear that Hino's technique, which is used in horror manga with an emphasis on subjective depiction, is extremely unsuited to historical (?) manga, which requires objective depiction. However, these two seemingly contrasting characteristics show Hino's talent for folkloric imagination, and reveal his own interest in folklore and ethnic groups.

Therefore, it is quite meaningful to compare Hino's work here with that of the Brothers Grimm, who tried to justify the German nation through folklore and the national language.

Kayaro Ohba's profile
Born in Hokkaido in 1962. After working for a publishing company, he became a literary and manga critic. Currently works as a freelance editor

SHOUTING BOBO!

BY GO YOSHIDA (PROFESSIONAL BOOK CRITIC)

A MOSTLY IGNORED WORK AMONG HORROR MANGA ENTHUSIASTS THAT HAS BEEN SAID TO BE A BIG FAILURE.
THAT IS WHAT "LEGEND OF THE SUN" IS. THE TWO-VOLUME EDITION PUBLISHED BY HIBARI SHOBO HAS NEVER BEEN REPRINTED FOR SOME REASON, SO PRICES ON THE USED BOOK MARKET WERE SO HIGH THAT IT WAS DIFFICULT TO GET YOUR HANDS ON IT. AND EVEN IF YOU MANAGED TO GET OVER THAT UNUSUALLY HIGH HURDLE AND READ IT, ONLY HALF OF THE STORY WAS PUBLISHED (IT ENDED WITH BOBO, GIANT AND DWARF, WHO WERE THOUGHT TO BE DEAD, COMING BACK TO LIFE), SO I CAN UNDERSTAND WHY IT HAD A BAD REPUTATION. BUT WHEN YOU READ THE COMPLETE VERSION TO THE END, IT'S MORE INTERESTING THAN YOU'D HAVE IMAGINED.

FROM THE HUGE IMPACT OF THE MYSTERIOUS MAN SHOUTING "BOBO" LIKE A RAKUGO PERFORMAER, A TERM THAT IS BANNED IN KYUSHU*, WHO THEN BECOMES A HERO WITH A BIG DREAM WHO FIGHTS ENEMIES AND GAINS MORE AND MORE FRIENDS... IT'S A STORY THAT FOLLOWS THE MOTTO OF "SHONEN JUMP": "FRIENDSHIP, EFFORT AND VICTORY". THE STORY DEVELOPS IN A WAY THAT REMINDS ME OF HIROSHI MOTOMIYA AND THE FACT THAT HINO-SENSEI DREW SUCH A PASSIONATE SHOUNEN MANGA IS ABSOLUTELY A GOOD THING!

AND YET, FOR SOME REASON, HALFWAY THROUGH, IT BECOMES A GATHERING OF ECCENTRICS, TYPICAL OF HINO-SENSEI, AND THE STORY BECOMES MORE ABOUT MARCHING TO A DESTINATION THAN ABOUT THE FIGHT TO GET THERE. IT'S GREAT TO SEE THAT HINO-SENSEI IS THE TYPE OF PERSON WHO CAN'T BE CONTAINED IN A WEEKLY SERIALIZATION.

THE STORY WAS PROBABLY DEEMED A FAILURE BECAUSE IT WENT TOO BROAD AND COULDN'T BE WRAPPED UP AT THE END, BUT I SUPPORT IT FOR ITS FEARLESS ATTITUDE AND WILLINGNESS TO EXPAND ITS SCOPE.

THERE ARE A LOT OF MANGA THAT PLAY IT SAFE THESE DAYS, SO I AM OVERWHELMED BY THE INEXPLICABLE DYNAMISM THAT COMES FROM GOING BIG WITHOUT WORRYING ABOUT THE CONSEQUENCES.

SO HERE'S A SUGGESTION. I WOULD LIKE TO SEE A COMPLETE REPRINT, IF POSSIBLE IN COLOR, OF "TOMORROW'S HELL," A LOST WORK THAT WAS SERIALIZED IN "SHONEN GAHO" IN 1970, WHEN THE BATTING AVERAGE WAS EXTREMELY HIGH WITH THE PUBLICATION OF "ZOROKU'S STRANGE DISEASE" AND "LULLABY OF HELL".

IT BEGINS BY SHOWING AN ATOMIC BOMB EXPLODING, AND IN THE FIRST CHAPTER, "THE MAD GROUP," THERE IS A DOUBLE-PAGE SPREAD SHOWING A BURNT FIELD WITH DEAD BODIES LYING ON IT AND OTHER HELLISH SCENES.

THE STORY IS ABOUT DEATH ROW PRISONERS, WHO ESCAPE THE ATOMIC BOMBING THANKS TO BEING LOCKED UP UNDERGROUND, GRAB WEAPONS AT A FORMER BASE OF THE SELF-DEFENSE FORCES AND USE THEM AGAINST OTHER SURVIVORS, WHO HAVE BEEN TRANSFORMED BY RADIATION TO LOOK LIKE ZOROKU AND ARE EATING THE CORPSES OF THEIR FAMILY MEMBERS. IT IS A WORK THAT ASKS "HOW INHUMAN CAN HUMANS BECOME?" IT IS A HELLISH BANQUET WRITTEN WITH RESENTMENT AND MADNESS!

THE STORY WAS SO AWESOME THAT THE CATCHPHRASE, "THE MOST AMAZING WORK OF ALL TIME!," WAS ONLY TOO FITTING, AND YET IT WAS CANCELLED AFTER ONLY SEVEN CHAPTERS!

WELL, I HAVE ONLY READ THE FIRST TWO OR THREE CHAPTERS, SO I SUSPECT THAT THE MAGAZINE MAY HAVE CANCELLED IT BEFORE IT HAD A CHANCE TO FINISH WHAT IT STARTED, BUT ONLY MAGAZINE FIVE COULD COMPLETELY REPRINT SUCH AN EXTREMELY DISTURBING WORK.
I HAVE SERIOUS EXPECTATIONS FOR THE FUTURE!

*TN: "BOBO" IS AN ARCHAIC JAPANESE TERM FOR FEMALE GENITALIA THAT ONLY SURVIVES IN CURRENT USAGE IN THE LOCAL KYUSHU DIALECT.

GO YOSHIDA'S PROFILE:
BORN IN TOKYO IN 1970. AFTER GRADUATING HIGH SCHOOL, HE WORKED FOR AN EDITORIAL COMPANY BEFORE BECOMING A FREELANCE WRITER. HE IS A PROFESSIONAL BOOK REVIEWER WHO ACCURATELY IDENTIFIES THE GIST OF BOOKS AND WRITES NUMEROUS ARTICLES. HE IS ALSO A FULL-FLEDGED MANGA CRITIC WHO CRITIQUES THE SUBJECT WITH MANGA-LIKE DYNAMISM AND A HIGHLY REGARDED SECONDHAND BOOK BUFF WITH A KNACK FOR COLLECTING.
HE HAS PUBLISHED A COLLECTION OF INTERVIEWS IN A BOOK CALLED "OTOKO MANJI GOME".

HIDESHI HINO'S PUBLICATION HISTORY

1967:
"COLD SWEAT*" IN COM (MUSHI PRO), OCT. ISSUE
*5TH MONTHLY NEWCOMER HONORABLE MENTION AWARD

1968:
"THE MUD STATUE*" IN GARO (SEIRINDO), MAY ISSUE
*NEWCOMER'S HONORABLE MENTION
"PARADISE IN THE WATER" IN GARO (SEIRINDO), SEPTEMBER ISSUE
"THE LEGEND OF HANIWA FOREST" IN GARO (SEIRINDO), SEPTEMBER SPECIAL ISSUE
"STUPID RAIN" IN GARO (SEIRINDO), NOVEMBER ISSUE

1969:
"THE FACELESS GHOST*" IN BIG COMIC (SHOGAKUKAN) *COMIC AWARD HONORABLE MENTION

1970:
"ZOROKU'S STRANGE DISEASE" IN ISSUE 9 OF SHONEN GAHO (SHONEN GAHOSHA)
"LULLABY OF HELL" IN ISSUE 11 OF SHONEN GAHO (SHONEN GAHOSHA)
"THE DOCTOR'S BASEMENT" IN ISSUE 12 OF SHONEN GAHO (SHONEN GAHOSHA)
"THE 1000 POUND DEMON" IN ISSUES 13 & 14 OF SHONEN GAHO (SHONEN GAHOSHA)
"THE NEWBORN RAT" IN ISSUES 15-17 OF SHONEN GAHO (SHONEN GAHOSHA)
"UNDERWATER" IN ISSUES 18 & 19 OF SHONEN GAHO (SHONEN GAHOSHA)
"THE HUNTER" IN ISSUE 20 OF SHONEN GAHO (SHONEN GAHOSHA)
"MUD STATUE" IN ISSUE 21 OF SHONEN GAHO (SHONEN GAHOSHA)
"THE LAST DAYS OF A SWORDSMAN" IN ISSUE 22 OF SHONEN GAHO (SHONEN GAHOSHA)
"TOMORROW'S HELL*" IN ISSUES 24-30 OF SHONEN GAHO (SHONEN GAHOSHA) *UNFINISHED
"THE BUTTERFLY HOUSE" IN ISSUE 34 OF SHONEN SUNDAY (SHOGAKUKAN)

1971:
"WHITE WORLD" IN ISSUE 7 OF SHONEN SUNDAY (SHOGAKUKAN)
"SEVEN-COLORED POISONOUS SPIDERS" IN ISSUE 11 OF SHONEN SUNDAY (SHOGAKUKAN)
"THE ILLUSIONARY ISLAND" IN ISSUE 37 OF SHONEN KING (SHONEN GAHOSHA)
"THE MERMAID" IN THE SPECIAL NOVEMBER ISSUE OF SHONEN KING (SHONEN GAHOSHA)
"DEATH ILLUSIONS*" IN ISSUE 52 OF SHONEN MAGAZINE (KODANSHA) *AS ILLUSTRATOR

1972:
"CUTE GIRL" IN SHONEN KING (SHONEN GAHOSHA)
"HEY, NAMAZU-KUN!" IN SHONEN KING (SHONEN GAHOSHA)
"OUR TEACHER" IN THE SPECIAL SUMMER ISSUE OF SHONEN CHAMPION
"THE LEGEND OF THE WHITE DEVIL" IN YOUNG COMIC (SHONEN GAHOSHA)
"FLOWER OF FLESH AND BLOOD" IN COM (MUSHI PRO)
"THE LIGHT BLUE ROOM" IN YOUNG COMIC (SHONEN GAHOSHA)
"MIDSUMMER FANTASY" IN YOUNG COMIC (SHONEN GAHOSHA)
"THE NEIGHBOR" IN JOSEI JISHIN (KOBUNSHA)
"WASP SPIDER" IN COM (MUSHI PRO)
"WHAT HAPPENED ON THE SECOND FLOOR" IN YOUNG COMIC (SHONEN GAHOSHA)
"PARASITE" IN COMIC VAN (GEIBUNSHA)
"MOLE" IN YOUNG COMIC (SHONEN GAHOSHA)
"MY DEMONS ARE COMING" IN COM (MUSHI PRO)
"BAGWORM" IN COMIC VAN (GEIBUNSHA)
"WOMAN'S BOX" IN MANGA NO. 1 (NIHONSHA)
"THE ROOM OF LIMBLESS DOLLS" IN COMIC VAN (GEIBUNSHA)
"ILLUSTRATED TALE OF REVENGE HELL IN THE BAMBOO GROVE" IN COM (MUSHI PRO.)
"SNAKE SHOP MYSTERY" IN COMIC VAN (GEIBUNSHA)

1973
"HANIWA FOREST DARK SUN LEGEND" IN COM (MUSHI PRO)
"HELL IN THE SNOW" IN COMIC VAN (GEIBUNSHA)
"SAND HELL" IN COMIC SUNDAY (ICHIMIZUISHA)
"FANTASY OF THE FLOWER BLIZZARD" IN COMIC VAN (GEIBUNSHA)
"FLOWER WOMAN" IN COMIC VAN (GEIBUNSHA)
"MY BABY" IN SHONEN KING (SHONEN GAHOSHA)
"A VERY STRANGE PRODUCTION" IN SHONEN KING (SHONEN GAHOSHA)
"LEGEND OF THE SUN" SERIALIZED IN SHONEN KING (SHONEN GAHOSHA) FROM ISSUE 28/1973 UNTIL ISSUE 01/1974

1974:
"NEW YEAR'S MORNING" IN SHONEN KING (SHONEN GAHOSHA)
"BALL-BOUNCING GIRL" IN SHONEN KING (SHONEN GAHOSHA)
"TOADS" IN SHONEN CHAMPION (AKITA SHOTEN)
"THE PIT" IN MANGA BON (DAITOSHA)
"MOIST SKIN BLOODSTAINED PEONY TATTOO" IN MANGA ACTION (FUTABASHA)

1975:
"THE BUG BOY" (STANDALONE VOLUME BY HIBARI SHOBO)
"THE BLACK-HAIRED RIVER CROW INCIDENT" IN MANGA ACTION (FUTABASHA)
"THE LEGEND OF THE BLUE FOREST GIANT SNAKE" IN PICK UP
"THE ERA OF A MADMAN" IN SHONEN KING (SHONEN GAHOSHA)
"CICADA FOREST" IN SHONEN ACTION (FUTABASHA)
"SCALELESS FISH" IN SHONEN KING (SHONEN GAHOSHA)
"THE ERA OF STRANGE DISEASES" IN SHONEN KING (SHONEN GAHOSHA)
"THE MANNEQUIN ROOM" IN SHONEN ACTION (FUTABASHA)
"THE ELEVATOR TO HELL" IN SHONEN ACTION (FUTABASHA)
"GREAT WAR PERIOD" IN SHONEN KING (SHONEN GAHOSHA)
"SPOTTED EGG" IN SHONEN ACTION (FUTABASHA)
"FRIENDS" IN SHONEN ACTION (FUTABASHA)
"THE INN OF MADNESS" IN SHONEN ACTION (FUTABASHA)
"BASEBALL CRAZY ERA" IN SHONEN KING (SHONEN GAHOSHA)
"TERROR TRAIN" SERIALIZED IN SHONEN KING (SHONEN GAHOSHA)

1976:
"THE ERA OF CRAZY INVENTIONS" IN SHONEN KING (SHONEN GAHOSHA)
"TARO AND THE BLACK BOY" IN SHONEN SUNDAY (SHOGAKUKAN)
"HELL BABY" SERIALIZED IN SHONEN KING (SHONEN GAHOSHA)
"CRIMSON MANTIS" IN MANGA MONROE

1977:
"KASA JIZO" IN SHONEN KING (SHONEN GAHOSHA)
"GONGORO, THE MOUNTAIN OGRE" IN SHONEN KING (SHONEN GAHOSHA)
"SABU'S TOWN" SERIALIZED IN SHONEN MAGAZINE FROM ISSUE 41/1976 UNTIL ISSUE 5 & 6 (COMBINED ISSUE) IN 1978

1978:
"TALE OF THE PEONY LANTERN" (ILLUSTARTIONS) (SHUFUNOTOMO PUBLISHING)
"MY BELOVED MONSTER" SERIALIZED IN PEKE (MINORI SHOBO)
"THE DAY THE CRANES TOOK FLIGHT" IN PEKE (MINORI SHOBO)
"YUNDE" IN OUT EXTRA ISSUE VUN (MINORI SHOBO)

1979:
"BLACK CAT" (STANDALONE VOLUME BY RIPPU SHOBO)
"THE MUMMY'S DEMON REALM" (STANDALONE VOLUME BY TAIRIKU SHOBO)
"SPOTTED CAT" IN SHONEN MAGAZINE (KODANSHA)

1980:
"THE DOLL HOUSE" IN SHONEN MAGAZINE (KODANSHA)
"BLOODSUCKING! BLACK MAGIC CASTLE" (STANDALONE VOLUME BY RIPPU SHOBO)
"CHATTY MOUTH" IN SHONEN MAGAZINE (KODANSHA)

1981:
"WOW, NICE BIRDIE!" IN SPORTS COMICS (TAKESHOBO)
"GOGORA DODORA - 4TH DIMENSION MYSTERY" (STANDALONE VOLUME BY RIPPU SHOBO)
"HIDESHI HINO'S DORAEMON" IN MANGA KISOTENGAI (KISOENGAISHA)

1982:
"MYSTIQUE MANDALA OF HELL" (STANDALONE VOLUME BY RIPPU SHOBO)
"PANORAMA OF HELL" (STANDALONE VOLUME BY HIBARI SHOBO)
"HELL BABY" (STANDALONE VOLUME BY TAIRIKU SHOBO)

1983:
"RED SNAKE" (STANDALONE VOLUME BY HIBARI SHOBO)
"TOWN OF PIGS" (STANDALONE VOLUME BY HIBARI SHOBO)
"MAKO THE PSYCHIC GIRL" (STANDALONE VOLUME BY RIPPU SHOBO)

1984:
"THE MAN-EATING DEMON HAG" (STANDALONE VOLUME BY KODANSHA)
"THE ONE-EYED MONSTER" (STANDALONE VOLUME BY KODANSHA)
"SNOW WOMAN" (STANDALONE VOLUME BY HIBARI SHOBO)
"THE DEMON OF RASHOMON" (STANDALONE VOLUME BY HIBARI SHOBO)

1985:
"THE SCAB FLOWER" IN ISSUE 5 OF LUNA (TOKYO DECADO)
"RED-COLOURED CROSSING" IN ISSUE 4 OF SILVER STAR CLUB (ATELIER PEYOTL)
"GHOST STORIES BY KOIZUMI YAKUMO" (STANDALONE VOLUME BY OBUNSHA)

1986:
"HORRIBLE FACE" IN THE FEBRUARY 10 ISSUE OF HEIBON PUNCH (HEIBONSHA)
"OCCULT DETECTIVE CLUB: THE DOLL CEMETERY" (STANDALONE VOLUME BY AKITA SHOTEN)
"THE LIVING CORPSE" (STANDALONE VOLUME BY HIBARI SHOBO)
"PENPAL FROM HELL" (STANDALONE VOLUME BY AKITA SHOTEN)
"THE SEA OF PRIMARY COLORS" IN YOUNG JUMP (SHUEISHA)
"BLOOMING FOREST" IN ISSUE 1 OF HORROR HOUSE (TAIRIKU SHOBO)
"MISS ZIPPER" IN THE AUGUST 29 ISSUE OF MANGA GORAKU (NIHON BUNGEISHA)
"MERMAID IN A MANHOLE" IN THE SEPTEMBER ISSUE OF SUPER ACTION (FUTABASHA)
"ONINBO AND THE BUGS FROM HELL" SERIALIZED IN MACO (RIPPU SHOBO) BETWEEN SEPTEMBER 1986 AND APRIL 1987
"HUNGRY GHOST HELL" IN ISSUE 2 OF HORROR HOUSE (TAIRIKU SHOBO)
"STORIES OF THE MASK" SERIALIZED IN MANGA GORAKU (NIHON BUNGEISHA) STARTING WITH THE OCTOBER 24 ISSUE
"DARA THE WITCH" SERIALIZED IN HORROR HOUSE BETWEEN ISSUE DECEMBER 1986 AND FEBRUARY 1987
"THE MYSTERIOUS DR. DEATH'S HEAD" IN DEAD MAN'S BRIDE (HAKUSENSHA)
"THE MEAT MONSTER" IN HORROR COMICS (KADOKAWA SHOTEN)
"MAGIC CHILD" IN COMIC BONBON WINTER HOLIDAY EXTRA ISSUE (KODANSHA)
"KAIKI-KUN" IN THE FEBRUARY ISSUE OF NICO NICO COMICS (SEKAI BUNKA SHOBO)

1987:
"BLOOD-STAINED PACKAGES" IN THE APRIL ISSUE OF HORROR HOUSE (TAIRIKU SHOBO)
"THE APOCALYPSE BANQUET" IN PARFAIT VOL. 2
"THE HEAD" IN IN THE JUNE ISSUE OF HORROR HOUSE (TAIRIKU SHOBO)

"MONSTER CIRCUS" SERIALIZED IN YOUNG JUMP (SHUEISHA) UNTIL MARCH 1989
"I'M A ZOMBIE!" IN THE JULY 23 ISSUE OF HEIBON PUNCH (HEIBONSHA)
"DEAD GIRL WALKING" (STANDALONE VOLUME BY AKITA SHOTEN)
"MAKIKO" SERIALIZED IN ISSUES 4-8 OF HORROR & OCCULT KYOUSAKU DAIZENSHUU (TOKYO SANSEISHA)
"DEMON BOY" IN THE AUGUST 13 ISSUE OF YOUNG JUMP (SHUEISHA)
"MANSION OF THE HEAD" IN THE SEPTEMBER ISSUE OF HORROR HOUSE (TAIRIKU SHOBO)
"THE WHITE DEMON" IN ISSUE 7 OF HORROR & OCCULT KYOUSAKU DAIZENSHUU (TOKYO SANSEISHA)
"THE BLOODY MANSION" (STANDALONE VOLUME BY AKITA SHOTEN)
"MAKIKO" IN HELP VOL. 2

1988:
"STRANGE TALES OF THE END OF THE CENTURY 1: THE WAKE" IN HELP VOL. 3
"THE STORY OF HORRORS" (K.K. LONG SELLERS) (WRITING)
"STRANGE TALES OF THE END OF THE CENTURY 2: THE OTHER FACE" IN HELP VOL. 4
"LULLABY OF DEAD SPIRITS" (STANDALONE BOOK BY AKITA SHOTEN)
"STRANGE TALES OF THE END OF THE CENTURY 3: I HAVE ELEPHANT EARS" IN HELP VOL. 6
"FLESH IN A BOTTLE" IN THE COMBINED AUGUST 18/25 ISSUE OF HEIBON PUNCH (HEIBONSHA)
"THE RAT'S RED EYE"
"INSECT HELL IN THE BASEMENT" (STANDALONE VOLUME BY KODANSHA)
"THE MAN WHO LIVED WITH A CORPSE" IN PARFAIT 3
"STRANGE TALES OF THE END OF THE CENTURY 4: THE LORD OF INSECTS ON FULL MOON NIGHTS" IN CHOCOLAT 2
"THE DREADFUL PRINCESS OF HELL" (STANDALONE BOOK BY AKITA SHOTEN)

1989:
"STRANGE TALES OF THE END OF THE CENTURY - FINALE" IN CHOCOLAT 3
"IN THE SEA OF DEFORMED WOMBS" IN PUNCHSAURUS (HEIBONSHA)
"BRAIN DEMON" IN THE JULY ISSUE OF PANDORA (ISSUISHA)
"MAGGOT SNAKE" IN THE AUGUST ISSUE OF PANDORA (ISSUISHA)
"FUNERAL PROCESSION OF THE DEAD" IN THE SEPTEMBER ISSUE OF PANDORA (ISSUISHA)
"THE DEVIL'S FETUS FISH" IN THE OCTOBER ISSUE OF PANDORA (ISSUISHA)
"THE DREADFUL PRINCESS OF HELL 2" (STANDALONE BOOK BY AKITA SHOTEN)
"THE SKELETON DOLL" IN THE NOVEMBER ISSUE OF PANDORA (ISSUISHA)
"BLACK CHRISTMAS" IN THE DECEMBER ISSUE OF PANDORA (ISSUISHA)

1990:
"SNOW SKULL" IN THE JANUARY ISSUE OF PANDORA (ISSUISHA)
"THE ALIEN EGG" IN THE FEBRUARY ISSUE OF PANDORA (ISSUISHA)
"THE IMPISH HINA DOLL" IN THE MARCH ISSUE OF PANDORA (ISSUISHA)
"THE FLOWERING CORPSE" IN THE APRIL ISSUE OF PANDORA (ISSUISHA)
"THE STRANGEST PACHINKO PARLOR" IN PACHINKO CLUB (KASAKURA PUBLISHING)
"AQUATIC GAKI" IN THE MAY ISSUE OF PANDORA (ISSUISHA)
"THE PISS-PUKE MONSTER"
"ROT BUGS" IN THE JUNE ISSUE OF PANDORA (ISSUISHA)
"ANTHOLOGY OF TALES OLD AND NEW" (STANDALONE VOLUME BY SHINCHOSHA)
"HAUNTED TILES" IN MODERN MAHJONG (TAKESHOBO)

1991:
"THE FISHERMAN" IN FROM A (RECRUIT)
"ONIBO" IN FROM A (RECRUIT)

1992:
"HUMAN JELLYFISH" IN THE AUGUST ISSUE OF SUSPIRIA (AKITA SHOTEN)
"THE GHOST MIRROR" IN THE SEPTEMBER ISSUE OF 5TH GRADE (SHOGAKUKAN)
"THE BONE-HAIRED GIRL" IN THE SEPTEMBER ISSUE OF SUSPIRIA (AKITA SHOTEN)

"DEMONIC FETUS" IN THE OCTOBER ISSUE OF SUSPIRIA (AKITA SHOTEN)
"CARRION SPIRIT" IN THE NOVEMBER ISSUE OF SUSPIRIA (AKITA SHOTEN)
"GHOST BOOK" IN THE DECEMBER ISSUE OF SUSPIRIA (AKITA SHOTEN)

1993:
"BLACKBOARD" IN THE JANUARY ISSUE OF SUSPIRIA (AKITA SHOTEN)
"MIDNIGHT CLASSROOM" IN THE FEBRUARY ISSUE OF SUSPIRIA (AKITA SHOTEN)
"THE LEGEND OF KAORU" IN THE MARCH ISSUE OF SUSPIRIA (AKITA SHOTEN)
"THE TEMARI SONG OF THE SEVERED HEAD" IN THE APRIL ISSUE OF SUSPIRIA (AKITA SHOTEN)
"BLOOD-SUCKING CHAIR" IN THE MAY ISSUE OF SUSPIRIA (AKITA SHOTEN)
"SOAKED IN BLOOD" IN THE JUNE ISSUE OF SUSPIRIA (AKITA SHOTEN)
"DEAD RAIN" IN THE JULY ISSUE OF SUSPIRIA (AKITA SHOTEN)
"SEA OF DEPARTED SOULS" IN THE AUGUST ISSUE OF SUSPIRIA (AKITA SHOTEN)
"GOGO! GOU!" SERIALIZED IN MAINICHI CHUGAKUSEI SHINBUN (MAINICHI SHIMBUN)
BETWEEN APRIL 1993 AND MARCH 1995 (TEXT BY HIDESHI HINO)
"THE TRANSFER STUDENT" IN THE SEPTEMBER ISSUE OF SUSPIRIA (AKITA SHOTEN)
"OCCULT PLAY" IN THE OCTOBER ISSUE OF SUSPIRIA (AKITA SHOTEN)
"THE SEVEN DWARFS" IN THE NOVEMBER ISSUE OF LA COMIC (KASAKURA PUBLISHING)
"THE OSTRICH EGG" IN DONKEY PARTY (FUKUTAKE PUBLISHING)
"TOILET TERROR" IN THE OCTOBER ISSUE OF SUSPIRIA (AKITA SHOTEN)
"RIPPER X" IN THE NOVEMBER ISSUE OF SUSPIRIA (AKITA SHOTEN)
"CURSED BLACK HAIR" IN THE DECEMBER ISSUE OF SUSPIRIA (AKITA SHOTEN)

1994:
"SCHOOL GHOST CHILD" IN THE JANUARY ISSUE OF SUSPIRIA (AKITA SHOTEN)
"THE HELL BUG" IN THE FEBRUARY ISSUE OF SUSPIRIA (AKITA SHOTEN)
"MIDNIGHT SCHOOL" IN THE SPECIAL WINTER ISSUE OF FRESH GANGAN (ENIX)
"WATER LEGEND" IN THE JANUARY ISSUE OF LA COMIC (KASAKURA PUBLISHING)
"DEAD MIRROR" IN THE MARCH ISSUE OF SUSPIRIA (AKITA SHOTEN)
"YASHAHIME" IN THE MARCH ISSUE OF LA COMIC (KASAKURA PUBLISHING)
"RED WINDOW" IN THE APRIL ISSUE OF SUSPIRIA (AKITA SHOTEN)
"SNAKE EYES" IN THE MAY ISSUE OF SUSPIRIA (AKITA SHOTEN)
"SEXY ALIEN" IN THE MAY ISSUE OF LA COMIC (KASAKURA PUBLISHING)
"HELL TRIP" IN THE JUNE ISSUE OF SUSPIRIA (AKITA SHOTEN)
"POISON PRINCESS: SCHOOL OF STRANGE SUPERNATURAL TALES" IN SCHOOL MYSTERY #24
(AKITA SHOTEN)
"PUTREFIED DEATHSCAPE" IN THE JULY ISSUE OF SUSPIRIA (AKITA SHOTEN)
"BRIDE IN THE BASEMENT" IN THE JULY ISSUE OF LA COMIC (KASAKURA PUBLISHING)
"THE PICKLED EYEBALL" IN THE JULY ISSUE OF HORROR M (BUNKASHA)
"MAGGOT DEMON SNAKE" IN HORROR EXPERIENCE COMICS VOL. 2 (ASAHI SONORAMA)
"THE WOMAN WHO KEPT LIZARDS" IN THE JULY ISSUE OF AQUAMARINE SUSPENSE
"HUNGRY GHOST SKULL" IN THE AUGUST ISSUE OF SUSPIRIA (AKITA SHOTEN)
"HIT BY A CAR! HELL ON THE WAY TO SCHOOL" IN SCHOOL MYSTERY #25
(AKITA SHOTEN)
"THE WOMAN WHO LOVED INSECTS" IN THE AUGUST ISSUE OF AQUAMARINE SUSPENSE
"THE ABC EQUATION" IN THE SEPTEMBER ISSUE OF SUSPIRIA (AKITA SHOTEN)
"RED FRUIT" IN THE SEPTEMBER ISSUE OF SUSPENSE & HORROR (KODANSHA)
"BRONZE LOVER" IN THE SEPTEMBER ISSUE OF LA COMIC (KASAKURA PUBLISHING)
"THE MAGICAL MIRROR" IN THE SEPTEMBER ISSUE OF HORROR M (BUNKASHA)
"THE CORPSE" IN HORROR EXPERIENCE COMICS VOL. 3 (ASAHI SONORAMA)
"SHRIMP" IN THE SEPTEMBER ISSUE OF AQUAMARINE SUSPENSE
"DUNG BEETLE" IN THE OCTOBER ISSUE OF SUSPIRIA (AKITA SHOTEN)
"POMEGRANATE FACE" IN SCHOOL MYSTERY #26
"THE WOMAN TRAPPED BY A SPIDER" IN THE OCTOBER ISSUE OF AQUAMARINE SUSPENSE
"GHOST SKULL" IN THE NOVEMBER ISSUE OF SUSPIRIA (AKITA SHOTEN)
"FLESH SNAKE" IN THE NOVEMBER ISSUE OF LA COMIC (KASAKURA PUBLISHING)
"THE SPIDER'S WEB" IN THE NOVEMBER ISSUE OF HORROR M (BUNKASHA)
"WOMAN ATTACKED BY A DWARF" IN THE NOVEMBER ISSUE OF AQUAMARINE SUSPENSE

"HEADLESS PHOTO" IN THE DECEMBER ISSUE OF SUSPIRIA (AKITA SHOTEN)
"THE MERMAID'S REMAINS" IN THE DECEMBER ISSUE OF SUSPENSE & HORROR (KODANSHA)

1995
"SCHOOL UNIFORM FLOWERS" IN THE JANUARY ISSUE OF SUSPIRIA (AKITA SHOTEN)
"ANCIENT CITY! DEMON CITY!? KYOTO!" IN HORROR EXPERIENCE COMICS VOL. 4 (ASAHI SONORAMA)
"THE ROTTEN FETUS" IN THE JANUARY ISSUE OF HORROR M (BUNKASHA)
"STAINED BONES" IN THE FEBRUARY ISSUE OF SUSPIRIA (AKITA SHOTEN)
"MEAT VOMIT" IN SCHOOL MYSTERY 28
"OLD WOMAN GIRL" IN THE MARCH ISSUE OF SUSPIRIA (AKITA SHOTEN)
"ELECTRIC FLOWERS" IN THE MARCH ISSUE OF SUSPENSE & HORROR (KODANSHA)
"THE LUMP" IN THE MARCH ISSUE OF HORROR M (BUNKASHA)
"THE MYSTERY OF 3737" IN THE APRIL ISSUE OF SUSPIRIA (AKITA SHOTEN)
"THE CHICKEN HEAD" IN THE APRIL ISSUE OF HORROR M (BUNKASHA)
"SCARY TO LOOK AT" IN SCHOOL MYSTERY 29
"THE CATERPILLAR" IN THE MAY ISSUE OF SUSPIRIA (AKITA SHOTEN)
"BABY FRANKENSTEIN" IN THE MAY ISSUE OF HORROR M (BUNKASHA)
"A HALLUCINATION!? A NIGHTMARE!? ME!?" IN HORROR EXPERIENCE COMICS VOL. 4 (ASAHI SONORAMA)
"THAT CHILD IS THE DEVIL" IN THE JUNE ISSUE OF SUSPIRIA (AKITA SHOTEN)
"THE RED FLESH-WORM" IN THE JUNE ISSUE OF HORROR M (BUNKASHA)
"CRUELTIES AT THE WAX MUSEUM" IN THE JUNE ISSUE OF SUPENSE & HORROR (KODANSHA)
"THE TERRIFYING UNDERWATER FLOWER" IN SCHOOL MYSTERY 29
"WITH LOVE FROM THE DEPTHS OF DARKNESS" IN THE JULY ISSUE OF SUSPIRIA (AKITA SHOTEN)
"THE THING" IN THE JULY ISSUE OF HORROR M (BUNKASHA)
"THE ROTTEN GIRL" IN THE AUGUST ISSUE OF SUSPIRIA (AKITA SHOTEN)
"SALAMANDER INN" IN QUEENS OF THE WEIRD (WANI MAGAZINE)
"MR. MANHOLE" IN THE AUGUST ISSUE OF HORROR M (BUNKASHA)
"BLACK CLOAK" IN THE SEPTEMBER ISSUE OF SUSPIRIA (AKITA SHOTEN)
"THE WIND OF PRIMARY COLORS" IN THE SEPTEMBER ISSUE OF HORROR M (BUNKASHA)
"SHADOW SKULL" IN CURSED SCHOOL GHOSTS (KEIBUNSHA)
"GOTCHA!" IN THE SEPTEMBER ISSUE OF SUSPENSE & HORROR (KODANSHA)
"THE FACE ON THE WALL" IN HORROR EXPERIENCE COMICS VOL. 6 (ASAHI SONORAMA)
"THE RED SATCHEL" IN THE OCTOBER ISSUE OF SUSPIRIA (AKITA SHOTEN)
"THE LUMP OF FLESH" IN THE OCTOBER ISSUE OF HORROR M (BUNKASHA)
"THE STAIRS" IN SCHOOL MYSTERY 32
"WHO IS THAT KID?" IN THE NOVEMBER ISSUE OF SUSPIRIA (AKITA SHOTEN)
"WHITE FINGERS" IN THE NOVEMBER ISSUE OF HORROR M (BUNKASHA)
"THE FREAK" IN THE NOVEMBER ISSUE OF COMIC BURGER (SCOLA)
"THE LEGEND OF THE WIND" IN THE DECEMBER ISSUE OF SUSPIRIA (AKITA SHOTEN)
"MISTER EARS" IN THE DECEMBER ISSUE OF HORROR M (BUNKASHA)
"BOYS' DEATH GROUP" IN SCHOOL MYSTERY 33 (AKITA SHOTEN)
"DEAD MAN" IN THE DECEMBER ISSUE OF HOUSE OF FEAR (LEED PUBLISHING)
"THE DEMON KING'S TOWN" IN THE DECEMBER ISSUE OF SUPENSE & HORROR (KODANSHA)

1996
"HOLY NIGHT" IN THE JANUARY ISSUE OF SUSPIRIA (AKITA SHOTEN)
"ROTTEN BRAIN" IN THE JANUARY ISSUE OF HORROR M (BUNKASHA)
"THE LEGEND OF SNOW" IN THE FEBRUARY ISSUE OF SUSPIRIA (AKITA SHOTEN)
"HIDEKONG" IN THE FEBRUARY ISSUE OF HORROR M (BUNKASHA)
"SCALY GIRL" IN THE MARCH ISSUE OF SUSPIRIA (AKITA SHOTEN)
"BABY FRANKENSTEIN 2" IN THE MARCH ISSUE OF HORROR M (BUNKASHA)
"RAT GIRL" IN THE MARCH ISSUE OF HOUSE OF FEAR (LEED PUBLISHING)
"CATERPILLAR" IN THE APRIL ISSUE OF SUSPIRIA (AKITA SHOTEN)
"CIRCUS REMNANTS" IN THE APRIL ISSUE OF HORROR M (BUNKASHA)
"MY BELOVED GONGO" IN SCHOOL MYSTERY 35 (AKITA SHOTEN)
"FLOWER HELL" IN THE DECEMBER ISSUE OF SUPENSE & HORROR (KODANSHA)

"THE DOLL WITH RED EYES" IN THE MAY ISSUE OF SUSPIRIA (AKITA SHOTEN)
"DEVIL'S INVITATION" IN THE MAY ISSUE OF HORROR M (BUNKASHA)
"REAPER TEACHER" IN THE MAY ISSUE OF HOUSE OF FEAR (LEED PUBLISHING)
"BUNTA THE PIG" IN THE JUNE ISSUE OF SUSPIRIA (AKITA SHOTEN)
"MY NEIGHBOR DODORO" IN THE JUNE ISSUE OF HORROR M (BUNKASHA)
"ROTTEN RAIN" IN THE JUNE ISSUE OF SUPENSE & HORROR (KODANSHA)
"SEA OF THE DEAD" IN THE AUGUST ISSUE OF NAKAYOSHI (KODANSHA)
"AT THE END OF THE GREEN STREAM" IN THE JULY ISSUE OF SUSPIRIA (AKITA SHOTEN)
"HEBIKO: HELL OF FIRST LOVE" IN THE JULY ISSUE OF HORROR M (BUNKASHA)
"WHAT'S BEHIND?" IN THE JULY ISSUE OF HOUSE OF FEAR (LEED PUBLISHING)
"YAMANE-KUN" IN THE AUGUST ISSUE OF SUSPIRIA (AKITA SHOTEN)
"MY SKULL" IN THE AUGUST ISSUE OF HORROR M (BUNKASHA)
"UPSIDE-DOWN-KUN" IN THE SEPTEMBER ISSUE OF SUSPIRIA (AKITA SHOTEN)
"SHINY PEBBLES" IN THE SEPTEMBER ISSUE OF HORROR M (BUNKASHA)
"HELL SWAMP" IN THE SEPTEMBER ISSUE OF SUPENSE & HORROR (KODANSHA)
"FACELESS GHOST" IN THE SEPTEMBER ISSUE OF HOUSE OF FEAR (LEED PUBLISHING)
"SOJI OKITA AND RYOMA SAKAMOTO" IN THE OCTOBER ISSUE OF SUSPIRIA (AKITA SHOTEN)
"MR. MANHOLE RETURNS" IN THE OCTOBER ISSUE OF HORROR M (BUNKASHA)
"SASAKI KOJIRO AND MIYAMOTO MUSASHI" IN THE NOVEMBER ISSUE OF SUSPIRIA (AKITA SHOTEN)
"MAGGOT BOY" IN THE NOVEMBER ISSUE OF HORROR M (BUNKASHA)
"FUKUSUKE-KUN" IN THE NOVEMBER ISSUE OF HOUSE OF FEAR (LEED PUBLISHING)
"MY NEIGHBOR" IN THE DECEMBER ISSUE OF SUSPIRIA (AKITA SHOTEN)
"HINODEBOU'S CLOSE CALL" IN THE DECEMBER ISSUE OF HORROR M (BUNKASHA)

1997
"BONE GIRL" IN THE JANUARY ISSUE OF SUSPIRIA (AKITA SHOTEN)
"FLOWERS AND BUGS" IN THE JANUARY ISSUE OF PLEASURE OF FEAR (SOUMASHA)
"RUSTY JACKKNIFE" IN THE JANUARY ISSUE OF HORROR M (BUNKASHA)
"STRANGE VISITOR" IN THE JANUARY ISSUE OF SUPENSE & HORROR (KODANSHA)
"WHO'S THE GIRL!?" IN THE JANUARY ISSUE OF HOUSE OF FEAR (LEED PUBLISHING)
"DOLL GIRL" IN THE FEBRUARY ISSUE OF SUSPIRIA (AKITA SHOTEN)
"30 YEARS OF HELL" IN THE FEBRUARY ISSUE OF HORROR M (BUNKASHA)
"THE FLESH-LUMP GIRL" IN THE MARCH ISSUE OF SUSPIRIA (AKITA SHOTEN)
"FAN LETTER" IN THE MARCH ISSUE OF HORROR M (BUNKASHA)
"ONIBABA" IN THE MARCH ISSUE OF HOUSE OF FEAR (LEED PUBLISHING)
"CYBER GIRL" IN THE APRIL ISSUE OF SUSPIRIA (AKITA SHOTEN)
"THE DEVILISH FLOWERS" IN THE APRIL ISSUE OF HORROR M (BUNKASHA)
"PHANTOM GIRL" IN THE MAY ISSUE OF SUSPIRIA (AKITA SHOTEN)
"THE TRUE STORY OF YOTSUYA KAIDAN" IN THE MAY ISSUE OF HORROR M (BUNKASHA)
"BRAIN WORMS" IN THE MAY ISSUE OF SUPENSE & HORROR (KODANSHA)
"LIZARD GIRL" IN THE JUNE ISSUE OF SUSPIRIA (AKITA SHOTEN)
"DEATH DOLL PLAY" IN THE JUNE ISSUE OF HORROR M (BUNKASHA)
"SLUG GIRL" IN THE JULY ISSUE OF SUSPIRIA (AKITA SHOTEN)
"HUMAN BUG" IN THE JULY ISSUE OF HORROR M (BUNKASHA)
"RED TERROR" IN THE JULY ISSUE OF HOUSE OF FEAR (LEED PUBLISHING)
"SHADOW STALKER" IN THE AUGUST ISSUE OF SUSPIRIA (AKITA SHOTEN)
"THE OLD PRISON HOUSE" IN THE AUGUST ISSUE OF HORROR M (BUNKASHA)
"MR. JOKER" IN THE AUGUST ISSUE OF THE HORROR (KADOKAWA SHOTEN)
"THE LEGEND OF DOKUTARO" IN THE SEPTEMBER ISSUE OF SUSPIRIA (AKITA SHOTEN)
"A THOUSAND RED DRAGONFLIES" IN THE SEPTEMBER ISSUE OF HORROR M (BUNKASHA)
"THE NIGHT OF THE SUMMER FESTIVAL" IN THE SEPTEMBER ISSUE OF SUPENSE & HORROR (KODANSHA)
"BLUE TERROR" IN THE SEPTEMBER ISSUE OF HOUSE OF FEAR (LEED PUBLISHING)
"ROTTEN RAIN" IN THE SEPTEMBER ISSUE OF TECH WIN (AUDIO DRAMA)
"THE WOMAN WHO LIVED WITH A CORPSE" IN THE OCTOBER ISSUE OF SUSPIRIA (AKITA SHOTEN)
"PACKAGES FROM HELL" IN ALL GHOST STORIES NO. 1 (SOUMASHA)
"ICE BOY" IN THE OCTOBER ISSUE OF HORROR M (BUNKASHA)
"THE CURSED BLACK SNAKE" IN THE NOVEMBER ISSUE OF SUSPIRIA (AKITA SHOTEN)

"RUNNING GHOST" IN THE NOVEMBER ISSUE OF HORROR M (BUNKASHA)
"BLACK TERROR" IN THE NOVEMBER ISSUE OF HOUSE OF FEAR (LEED PUBLISHING)
"CARRION MUSHROOM" IN THE DECEMBER ISSUE OF SUSPIRIA (AKITA SHOTEN)
"END OF THE CENTURY CHRISTMAS" IN THE DECEMBER ISSUE OF HORROR M (BUNKASHA)
"THE BLOOD-SUCKING MIRROR" IN ALL GHOST STORIES NO. 2 (SOUMASHA)

1998
"ANOTHER ME" IN THE JANUARY ISSUE OF SUSPIRIA (AKITA SHOTEN)
"THE APPLE WITH A HUMAN FACE" IN THE WINTER ISSUE OF SUPENSE & HORROR (KODANSHA)
"REQUIEM FROM HELL" IN THE JANUARY ISSUE OF HORROR M (BUNKASHA)
"WHITE TERROR" IN THE JANUARY ISSUE OF HOUSE OF FEAR (LEED PUBLISHING)
"THE GUPPY SAW IT" IN THE FEBRUARY ISSUE OF SUSPIRIA (AKITA SHOTEN)
"VIRTUAL MONSTER" IN THE MARCH ISSUE OF SUSPIRIA (AKITA SHOTEN)
"DEDEPPOPPO" IN THE MARCH ISSUE OF PLEASURE OF FEAR (SOUMASHA)
"TRANSPARENT GIRL X" IN THE MARCH ISSUE OF HORROR M (BUNKASHA)
"GREY TERROR" IN THE MARCH ISSUE OF HOUSE OF FEAR DX (LEED PUBLISHING)
"THE BOY WHO CAUGHT THE LIGHT" IN THE APRIL ISSUE OF SUSPIRIA (AKITA SHOTEN)
"FOREIGN COUNTRY" IN THE APRIL ISSUE OF HORROR M (BUNKASHA)
"GREEN TERROR" IN THE APRIL ISSUE OF HOUSE OF FEAR DX (LEED PUBLISHING)
"BONE-HAIRED BOY" IN ALL GHOST STORIES NO. 3 (SOUMASHA)
"ZOMBIE MAN" IN THE APRIL ISSUE OF THE HORROR (KADOKAWA)
"THE LOVE DOLL" IN THE MAY ISSUE OF SUSPIRIA (AKITA SHOTEN)
"SCAB GIRL" IN THE MAY ISSUE OF HORROR M (BUNKASHA)
"YELLOW TERROR" IN THE MAY ISSUE OF HOUSE OF FEAR DX (LEED PUBLISHING)
"EGG GIRL" IN THE JUNE ISSUE OF SUSPIRIA (AKITA SHOTEN)
"THE THIRD HAND" IN THE JUNE ISSUE OF HORROR M (BUNKASHA)
"THE RAIN WOMAN" IN THE JUNE ISSUE OF HOUSE OF FEAR DX (LEED PUBLISHING)
"THE STRAW DOLL OF FRIENDSHIP" IN THE JULY ISSUE OF SUSPIRIA (AKITA SHOTEN)
"HYDE-KUN" IN ALL GHOST STORIES NO. 4 (SOUMASHA)
"THE GARBAGE HAG" IN THE JULY ISSUE OF HORROR M (BUNKASHA)
"POOL GHOST STORY" IN THE AUGUST ISSUE OF HORROR WOOPEE (LEED PUBLISHING)
"THE EYEBALL MYSTERY" IN THE AUGUST ISSUE OF SUSPIRIA (AKITA SHOTEN)
"THE GIRL WHO SAW A UFO" IN THE AUGUST ISSUE OF HORROR M (BUNKASHA)
"ONINBO" IN THE AUGUST ISSUE OF THE HORROR (KADOKAWA)
"THE EARTHWORM MAN" IN THE SEPTEMBER ISSUE OF SUSPIRIA (AKITA SHOTEN)
"SCHOOL TRIP GHOST STORY" IN THE SEPTEMBER ISSUE OF HORROR WOOPEE (LEED PUBLISHING)
"INTERNET STALKER" IN THE SEPTEMBER ISSUE OF HORROR M (BUNKASHA)
"INSECT LEGEND" IN THE SEPTEMBER ISSUE OF SUPENSE & HORROR (KODANSHA)
"THE RAGE OF THE WATERY GHOST" IN THE OCTOBER ISSUE OF SUSPIRIA (AKITA SHOTEN)
"SPORTS DAY GHOST STORY" IN THE OCTOBER ISSUE OF HORROR WOOPEE (LEED PUBLISHING)
"BLACK SNAKE INN" IN ONIHEI'S CASEBOOK VOL. 21 (LEED PUBLISHING)
"THE MASKED GIRL" IN THE OCTOBER ISSUE OF HORROR M (BUNKASHA)
"ONINBO 2" IN THE OCTOBER ISSUE OF THE HORROR (KADOKAWA)
"MOTHER'S SWING" IN THE NOVEMBER ISSUE OF SUSPIRIA (AKITA SHOTEN)
"MONEY BUG" IN THE NOVEMBER ISSUE OF HORROR M (BUNKASHA)
"THE TOWN OF FOSSILS" IN THE DECEMBER ISSUE OF HORROR M (BUNKASHA)
"THE 1000 YEAR OLD WOMAN" IN THE DECEMBER ISSUE OF THE HORROR (KADOKAWA)

1999
"THE STRANGE DISEASE OF THE PLANET" IN THE JANUARY ISSUE OF HORROR M (BUNKASHA)
"OKIKU'S STONE" IN THE WINTER ISSUE OF SUPENSE & HORROR (KODANSHA)
"CAPSULE GIRL" IN THE FEBRUARY ISSUE OF HORROR M (BUNKASHA)
"MR. JOKER" IN THE FEBRUARY ISSUE OF THE HORROR (KADOKAWA)
"GO HOME" IN THE MARCH ISSUE OF HORROR M (BUNKASHA)
"GO HOME 1" IN THE OCTOBER ISSUE OF HORROR M (BUNKASHA)
"THE IMPERFECT DEAD 1: PRELUDE TO AN IMPERFECT DEATH" IN THE OCTOBER ISSUE OF THE HORROR (KADOKAWA)
"GO HOME 2" IN THE DECEMBER ISSUE OF HORROR M (BUNKASHA)
"THE IMPERFECT DEAD 2: THE HEART OF MIREI, MY BELOVED DAUGHTER" IN THE DECEMBER ISSUE OF THE HORROR (KADOKAWA)

"BLOOD FRUIT" IN COMIX 2000 #2

2000
"GO HOME 3: THE TOY HOUSE" IN THE FEBRUARY ISSUE OF HORROR M (BUNKASHA)
"THE IMPERFECT DEAD 3: RESURRECTION OF THE IMPERFECT DEAD" IN THE FEBRUARY ISSUE OF THE HORROR (KADOKAWA)
"GO HOME 4: THE HAUNTED HOUSE" IN THE APRIL ISSUE OF HORROR M (BUNKASHA)
"THE IMPERFECT DEAD 4: THE STIRRINGS OF IMPERFECT DEATH" IN THE APRIL ISSUE OF THE HORROR (KADOKAWA)
"HELL MANDALA 1: A SCHOOLBAG FROM 40 YEARS AGO" IN ALL GHOST STORIES NO. 15 (SOUMASHA)
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